

THE DIAPASON

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TEACHERS' COLLEGE AT MINOT BUYS ORGAN

ORDER IS GIVEN TO KIMBALL

North Dakota State Educational Institution Will Have a Three-Manual—Scheme of Stops of the Instrument.

The W. W. Kimball Company has been awarded a contract by the State Teachers' College at Minot, N. D., for a three-manual organ. The specifications were drawn up by William H. Barnes of Chicago, who is acting as organ architect for the college. The scheme is as follows:

GREAT

1. Diapason (from No. 3, tenor C), 16 ft., 61 notes.
2. Diapason No. 1, 8 ft., 61 pipes.
3. Diapason No. 2, 8 ft., 61 pipes.
4. Doppel Flöte, 8 ft., 61 pipes.
5. Concert Flute (from No. 28), 8 ft., 61 notes.
6. Dulciana (from No. 26), 8 ft., 61 notes.
7. Octave, 4 ft., 61 pipes.
8. Flute (from No. 28), 4 ft., 61 notes.
9. Grave Mixture, 122 pipes.
10. Trumpet, 8 ft., 61 pipes.
11. Chimes, 20 tubes.

SWELL

12. Bourdon, 16 ft., 97 pipes.
13. Diapason (42 scale), 8 ft., 73 pipes.
14. Chimney Flute (from No. 12), 8 ft., 73 notes.
15. Salicional, 8 ft., 73 pipes.
16. Voix Celeste, 8 ft., 61 pipes.
17. Spitz Flöte Celeste, 8 ft., 134 pipes.
18. Flute (from No. 12), 4 ft., 73 notes.
19. Nazard (from No. 12), 2 1/2 ft., 73 notes.
20. Flautina (from No. 12), 2 ft., 73 notes.
21. Double Trumpet, 16 ft., 97 pipes.
22. Trumpet (from No. 21), 8 ft., 73 notes.
23. Clarion (from No. 21), 4 ft., 73 notes.
24. Corno d'Amore, 8 ft., 73 pipes.
25. Vox Humana, 8 ft., 61 pipes.

CHOIR

26. Double Dulciana, 16 ft., 97 pipes.
27. Geigen Principal, 8 ft., 73 pipes.
28. Concert Flute, 8 ft., 85 pipes.
29. Dulciana (from No. 26), 8 ft., 73 notes.
30. Unda Maris, 8 ft., 61 pipes.
31. Flute (from No. 28), 4 ft., 73 notes.
32. Dulcet (from No. 26), 4 ft., 73 notes.
33. Dolce Twelfth (from No. 26), 2 1/2 ft., 73 notes.
34. Piccolo (from No. 28), 2 ft., 73 notes.
35. Dolce Fifteenth (from No. 26), 2 ft., 73 notes.
36. Clarinet, 8 ft., 73 pipes.
37. Harp, 49 bars.

PEDAL

38. Diapason, 16 ft., 44 pipes.
39. Bourdon (extension of No. 4), 16 ft., 12 pipes.
40. Second Bourdon (from No. 12), 16 ft., 32 notes.
41. Dulciana (from No. 26), 16 ft., 32 notes.
42. Octave (from No. 38), 8 ft., 32 notes.
43. Flute (from No. 4), 8 ft., 32 notes.
44. Flauto Dolce (from No. 12), 8 ft., 32 notes.
45. Trumpet (from No. 21), 16 ft., 32 notes.

The organ is to be installed in two chambers, each chamber to be under expression.

KARG-ELERT IN CHICAGO FEB. 8

Recital at Kimball Hall Under Auspices of A. G. O. and N. A. O. Chapters.

Sigfrid Karg-Elert's Chicago appearance on his American tour will take place on the evening of Monday, Feb. 8, at Kimball Hall. He will play under the auspices of the Illinois chapter, A. G. O., and the Chicago chapter of the N. A. O. The W. W. Kimball Company is giving the organists use of the hall. The program will include compositions of Dr. Karg-Elert and works of Liszt and Christian Bach. Tickets may be obtained at \$1 each and will be on sale by Porter Heaps, treasurer of the A. G. O., 1130 Church street, Evanston, Ill., and at the office of The Diapason. Chicago organists have underwritten the expenses of the recital and a large audience is expected to come out to hear the noted German composer.

A luncheon in honor of Dr. Karg-Elert is to be given at noon of the day of the recital at the Auditorium Hotel by the two organizations which are bringing him to the city.

Sigfrid Karg-Elert at Möller Organ in Waldorf-Astoria



Photograph by Courtesy of World-Wide Photos (New York Times).

KARG-ELERT, ORGAN AND HOTEL IN JOINT DEBUT

GALA OCCASION IN NEW YORK

German Composer Gives Initial Recital at New Waldorf-Astoria, Playing Möller Instrument Before Distinguished Audience.

In the presence of a majority of the organists of Greater New York and a large concourse of visitors from nearby cities, Sigfrid Karg-Elert, world-famous composer of organ music, and the first German organist of prominence to visit the United States for a tour in many moons, made his initial American appearance on the evening of Jan. 6 at the console of the large concert organ built by M. P. Möller for the magnificent new Waldorf-Astoria Hotel. It was a threefold coming-out party—for Herr Karg-Elert, for the latest outstanding instrument and for the musical center established in the beautiful ball-room in this re-born hotel. Here was indeed a setting that justified such a gathering of the clans. The ball-room in which the organ has been installed is something about which to write home, with a seating capacity of close to 2,000 people on its spacious floor and in the tiers of boxes above. When one visualizes this splendid room filled with the flower of the organ world of the metropolis, supplemented by a throng of other invited guests of distinction, including the socially prominent clientele of the hotel, all eager to hear a distinguished visitor perform on a splendid instrument which is sure to be one of the very popular musical facilities of New York, he can form a mental picture of what Dr. Karg-Elert faced when he laid his hands on the manuals. It was, in short, a gala occasion such as seldom comes to the American organ world.

The joint hosts of the evening were the forces of M. P. Möller and the board of directors of the Hotel Waldorf-Astoria, in whose name the invitations to the recital had been issued. The entire arrangement had been made under the auspices of the American Guild of Organists.

Short talks before the recital were made by Lucius Boomer, president of the Waldorf; M. P. Möller, Jr., son of the builder of the organ, and Frank L. Sealy, warden of the American Guild of Organists, under whose auspices the recital was presented.

Three things being the cynosure of the visitor's eye, all of them making their debut, a triplicate task confronts the reviewer. As for the hotel, it is a monument to the enterprise of New York people, and as a hostelry is justifiably classed among the world wonders. The new structure, which covers a square fronting on Park avenue, is the successor to which descended the reputation of the old Waldorf-Astoria, so long famous until it had to make way for the 102-story Empire State building. The grand ball-room is to be a center of notable social and musical events and the hotel management realized that no more appropriate and effective way of providing for the musical resources of the room could be found than the installation of an adequate organ. M. P. Möller was commissioned to build the instrument and the judgment of the organists present and of many who played it informally in the days before the inaugural recital was that it is entirely worthy of its surroundings. There is ample power for the most stunning climax that may be required in any performance and a multiplicity of beautiful organ effects, in addition to all of which there is opportunity to imitate everything provided in this age by an orchestra in the way of traps and accessories.

Dr. Karg-Elert, a simple and friendly man, wedded to his art as a composer, was received with enthusiasm, for who was there among all the organists present who did not play and admire his works? Less than forty-

FOR CHURCH IN CLEVELAND HUGH ROSS' CLASS IS LARGE

Three-Manual Reuter to Be Installed in New Lakewood Edifice.

Faith Lutheran Church of Lakewood, Cleveland, Ohio, is to have a three-manual organ in its new edifice. The contract was placed a short time ago with the Reuter Organ Company of Lawrence, Kan. W. C. Burke of the Pittsburgh office handled the negotiations for the Reuter Company. The organ is to be one of twenty-two sets of pipes and harp and chimes. It will be entirely under expression, with the great and choir enclosed in one chamber. The installation is planned for the early spring, upon completion of the church edifice.

Following is the stop specification:

GREAT

- Diapason, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Viole d'Gamba, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Harmonic Tuba, 8 ft., 73 pipes.
- Chimes, 20 tubes.
- Harp, 49 bars.

SWELL

- Bourdon, 16 ft., 12 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 85 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flauto Dolce, 4 ft., 73 notes.
- Viola, 4 ft., 61 notes.
- Nazard, 2 1/2 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Orchestral Horn, 8 ft., 73 notes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR

- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Tuba, 8 ft., 32 notes.

BOZYAN PLAYS BACH SERIES

Ten Programs Presented at Dwight Chapel, Yale University.

H. Frank Bozyan of the Yale University music faculty is playing a series of ten recitals of works of Johann Sebastian Bach at Dwight Memorial Chapel. The programs are given on the new Skinner organ which was completed last summer. The first recital was presented Jan. 8 and the final one will be played March 11, a program being offered every Friday afternoon at 4:30. At each of the recitals there will be played at least two of the larger organ works and a series of chorale preludes.

Begins Second Series in Choral Technique at Guilman School.

Hugh Ross will begin his second series of class lessons in conducting and choral technique at the Guilman Organ School in New York Feb. 5 with a waiting list. The demand for membership has been so large that it has been impossible to accommodate all who desire to take up the work with him this season. Students studying with Dr. Carl include several of New York's prominent organists who desire to coach and do special repertoire work. The Berolzheimer scholarship students also receive their instruction from him personally. At the master class Willard Irving Nevins is taking up the study of registration from a practical standpoint, besides special choir work in addition to recital playing. The classes of Frank Wright in harmony, counterpoint, composition and keyboard harmony are well filled with many students preparing for the tests of the American Guild of Organists next spring. George William Volkel's students include those sent from universities for special scholastic training on the organ this winter. The school is having a busy and successful season. At the First Presbyterian Church Dr. Carl gave Vaughan Williams' Mass in G minor, based on the whole-tone scale, and Mrs. Beach's "Canticle of the Sun," at the special February musical service.

FILL AEOLIAN-SKINNER POSTS

Appointments Announced as Merger Arrangements Are Completed.

Ernest M. Skinner has been appointed vice-president and technical director; Frank Taft, vice-president in charge of the residence organ department, and G. Donald Harrison, assistant technical director of the Aeolian-Skinner Organ Company. Arthur H. Marks, George L. Catlin, William E. Zeuch and George O. Kingsbury will hold the same positions as formerly.

W. Curtis Snow Directs "The Messiah."

The third annual performance of Handel's "Messiah" was given by the Holland, Mich., Civic Chorus under the direction of W. Curtis Snow at the memorial chapel of Hope College Dec. 14. The chorus of 100 voices did a splendid piece of work, according to all accounts. Mr. Snow and the chorus were supported at the piano by Miss Sarah Lacey and at the organ by Mrs. Snow. The soloists were professional singers from Detroit, Grand Rapids and Kalamazoo. The chapel, which seats 2,000 people, was filled to the last seat.

eight hours on American soil, after a stormy ocean voyage in which he no doubt found inspiration for something wilder than Lake Constance ever provided for him, and with opportunities for practice curtailed by the procession of events which filled the day and the night, with intermissions crowded by the din produced by armies of carpet-layers and seat shifters, the German visitor was introduced to an example of American speed which was hardly conducive to performance of the task of becoming intimate with the intricacies of an American console layout. But Herr Karg-Elert made the best of the situation and no doubt will soon attain complete familiarity with American organs as his tour advances.

Before embarking on his printed program the visitor paid a graceful compliment to America and an illustrious American when he played an elegy composed by himself, still in manuscript, in memory of Lynnwood Farnam. This work really proved the best of the evening in the eyes of many of his audience. The next offering was a "Suite Bretonique" of Cesar Franck, which was followed by two pieces written in the seventeenth century by Michael Angelo Rossi for a portable organ. The performer made one imagine, however, that the portable organs of that day were well equipped with 2-ft. stops, harps, etc. Then came two "Ritornelles" by Jean Philip Rameau, the "Tambourin" being good "movie" theater music, which evidently had come into being too early. These three numbers all were transcriptions for the organ by Dr. Karg-Elert.

The remainder of the program consisted of works of Karg-Elert himself, all of them never before performed in public. The first was a "Moto Perpetuo" from the Second Symphony, and then came a Partita in C minor, made up of four movements, the last being a brilliant toccata. There was variety and "pep" in this partita.

As a supplemental offering to an audience such as is seldom in a lifetime brought together to hear a new organ, the Möller forces by request put on two rolls to demonstrate the possibilities of the "Artiste" player. These were the Bacchanale from "Samson and Delilah," by Saint-Saens, and the Overture to Wagner's "Die Meistersinger." The latter especially aroused decided enthusiasm and served to display the vast orchestral possibilities of the instrument. The arrangements were the work of Frederick A. Hoschke of the Möller staff.

The recital was followed by an inspection of the organ and a general reunion of those brought together by the occasion.

The tonal resources of the Waldorf-Astoria organ are embodied in the following stop specification:

GREAT ORGAN.

1. Violone, 16 ft., 85 pipes.
2. Major Diapason, 8 ft., 61 pipes.
3. Minor Diapason, 8 ft., 61 pipes.
4. Violone, 8 ft., 61 notes.
5. Major Flute, 8 ft., 61 pipes.
6. Harmonic Flute, 8 ft., 73 pipes.
7. Violoncello, 8 ft., 61 pipes.
8. Violoncello Celeste, 8 ft., 61 pipes.
9. Gemshorn, 8 ft., 61 pipes.
10. Gemshorn Celeste, 8 ft., 61 pipes.
11. Octave, 4 ft., 61 pipes.
12. Violone Octave, 4 ft., 61 notes.
13. Harmonic Flute, 4 ft., 61 notes.
14. Octave Quint, 2 1/2 ft., 61 pipes.
15. Super Octave, 2 ft., 61 pipes.
16. Mixture, 5 ranks, 305 pipes.
17. Trombone, 16 ft., 85 pipes.
18. Tromba, 8 ft., 61 pipes.
19. Clarion, 4 ft., 61 notes.
20. Harp, 4 ft., 61 bars.
21. Harp, 8 ft., 61 notes.
22. Chimes, 25 bells.
23. Piano, 8 ft., 61 notes.
24. Piano, 4 ft., 61 notes.

SWELL ORGAN.

25. Bass Violin, 16 ft., 97 pipes.
26. Bourdon, 16 ft., 97 pipes.
27. Geigen Diapason, 8 ft., 73 pipes.
28. Stopped Diapason, 8 ft., 73 notes.
29. Traverse Flute, 8 ft., 73 pipes.
30. Solo Violins, 2 rks., 8 ft., 146 pipes.
31. First Violin, 8 ft., 73 pipes.
32. First Violins Celeste, 2 rks., 8 ft., 146 pipes.
33. Second Violins, 8 ft., 73 pipes.
34. Muted Violins, 8 ft., 73 pipes.
35. Muted Violins Celeste, 8 ft., 73 pipes.
36. Geigen Octave, 4 ft., 73 pipes.
37. Harmonic Flute, 4 ft., 73 pipes.
38. Stopped Flute, 4 ft., 78 notes.
39. Violin, 4 ft., 73 notes.
40. Dolce Violins, 2 rks., 4 ft., 61 notes.
41. Nazard, 2 1/2 ft., 61 pipes.
42. Fifteenth, 2 ft., 61 pipes.
43. Tierce, 1 3/5 ft., 61 pipes.
44. Cornet (draws 6, 42, 43, 44), 4 rks.,

J. Warren Andrews



- 61 pipes.
45. Double Trumpet, 16 ft., 73 pipes.
46. English Horn, 8 ft., 73 pipes.
47. Orchestral Trumpet, 8 ft., 73 pipes.
48. Oboe d'Amore, 8 ft., 73 pipes.
49. Vox Humana, 8 ft., 73 pipes.
50. Clarion, 4 ft., 61 pipes.
51. Xylophone, 4 ft., 49 bars.
52. Xylophone, 2 ft., 49 notes.
53. Chimes, 25 notes.
54. Piano, 8 ft., 73 notes.
55. Piano, 4 ft., 73 notes.

CHOIR ORGAN.

56. English Diapason, 8 ft., 73 pipes.
57. Concert Flute, 8 ft., 73 pipes.
58. Quintadena, 8 ft., 73 pipes.
59. Dulciana, 8 ft., 73 pipes.
60. Unda Maris, 8 ft., 61 pipes.
61. Violin, 8 ft., 73 pipes.
62. Violin Celeste II, 8 ft., 134 pipes.
63. Violas II, 8 ft., 134 pipes.
64. Chimney Flute, 4 ft., 73 pipes.
65. Violas II, 4 ft., 61 notes.
66. Flute Twelfth, 2 1/2 ft., 61 pipes.
67. Flageolet, 2 ft., 61 notes.
68. Viole Cornet, 3 rks., 183 pipes.
69. Clarinet, 8 ft., 73 pipes.
70. Orchestral Oboe, 8 ft., 73 pipes.
71. Orchestral Bells, 4 ft., 37 bars.
72. Glockenspiel, 2 ft., 49 notes.
73. Harp, 4 ft., 61 notes.
74. Harp, 8 ft., 61 notes.
75. Chimes, 25 notes.
76. Piano, 8 ft., 73 notes.
77. Piano, 4 ft., 73 notes.

SOLO ORGAN.

78. Contra Tibia Clausa, 16 ft., 97 pipes.
79. Stentorphone, 8 ft., 61 pipes.
80. Tibia Clausa, 8 ft., 61 notes.
81. Orchestral Cellos II, 8 ft., 122 pipes.
82. Orchestral Violins II, 8 ft., 122 pipes.
83. Tibia Octave, 4 ft., 61 notes.
84. Tibia Twelfth, 2 1/2 ft., 61 notes.
85. Solo Piccolo, 2 ft., 61 notes.
86. Tuba Mirabilis, 8 ft., 61 pipes.
87. Post Horn, 8 ft., 61 pipes.
88. French Horn, 8 ft., 61 pipes.
89. Solo Vox Humana, 8 ft., 61 pipes.
90. Piano, 8 ft., 61 notes.
91. Piano, 4 ft., 61 notes.
92. Chimes, 25 notes.
93. Xylophone, 4 ft., 49 notes.
94. Xylophone, 2 ft., 49 notes.

PEDAL ORGAN.

95. Resultant, 32 ft., 32 notes.
96. Open Diapason, 16 ft., 32 pipes.
97. Viole Diaphone, 16 ft., 44 pipes.
98. Violone, 16 ft., 32 notes.
99. Bass Violin, 16 ft., 32 notes.
100. Viole Dolce, 16 ft., 44 pipes.
101. Tibia Clausa, 16 ft., 32 notes.
102. Bourdon, 16 ft., 44 pipes.
103. Gedeckt, 16 ft., 44 pipes.
104. Lieblich Gedeckt, 16 ft., 32 notes.
105. Octave, 8 ft., 32 notes.
106. Violone, 8 ft., 32 notes.
107. Violoncellos II, 8 ft., 32 notes.
108. Violin, 8 ft., 32 notes.
109. Viole Dolce, 8 ft., 32 notes.
110. Tibia Clausa, 8 ft., 32 notes.
111. Flute, 8 ft., 32 notes.
112. Gedeckt, 8 ft., 32 notes.
113. Super Octave, 4 ft., 32 notes.
114. Flute, 4 ft., 32 notes.
115. Bombarde, 16 ft., 32 pipes.
116. Trombone, 16 ft., 32 notes.
117. Trumpet, 16 ft., 32 notes.
118. Tuba, 8 ft., 32 notes.
119. Trombone, 8 ft., 32 notes.
120. Clarion, 4 ft., 32 notes.

The next evening, Jan. 6, the American Guild of Organists held a dinner in honor of Dr. Karg-Elert at the Waldorf-Astoria. It was attended by about fifty members and guests. There were no formal greetings or speeches.

Karg-Elert at Wanamaker's.

Dr. Karg-Elert's second New York recital, played at the Wanamaker audi-

FEATURES IN THIS ISSUE

Large Möller concert organ in the ball-room of the new Waldorf-Astoria Hotel, New York, is opened with Dr. Sigfrid Karg-Elert, noted German composer, at the console before a distinguished audience.

J. Warren Andrews, past warden of American Guild of Organists and for more than thirty-three years organist of the Church of the Divine Paternity, New York, died Jan. 18.

Samuel A. Baldwin plays his final recital at the College of the City of New York.

Four-manual organ to be installed in Duluth, Minn., church by the Austin Organ Company.

North Dakota State Teachers' College, at Minot, awards contract for new organ to the W. W. Kimball Company.

M. P. Möller, Sr., erects beautiful home at Delray, Fla., in which he has installed an organ, to be used as music center and for the benefit of the people of the community.

Christmas programs in churches of all parts of the country are placed on record by Dr. Harold W. Thompson to show music offered.

Seth Bingham, noted organist and composer, writes interestingly on the organs and organists of Geneva, Switzerland.

Dr. Caspar P. Koch of Pittsburgh delves into history of organ construction to present facts as to the origin of the harmonic flute.

torium Jan. 12, placed him at greater advantage, as he had ample time for practice and to become acquainted with American organs. A good-sized audience heard him and showed its feeling with enthusiastic recalls. The works he played at Wanamaker's which made the greatest impression were "In Memoriam" (dedicated to Lynnwood Farnam), which he also played at the Waldorf, and three new "Impressions," declared to be stunning. In the "Impressions," which he wrote especially for the Wanamaker organ, after a study of its specifications, he brought out unique tone colors, the second being conceived in a humorous vein—a sort of grotesque scherzo, along the lines of Dukas' "Sorcerer's Apprentice." All of these pieces were characterized by beautiful harmonic sense, contrapuntal mastery and keen insight into the orchestral resources of the organ.

Weinrich's February Recitals.

Carl Weinrich, whose recitals at the Church of the Holy Communion in New York, announced in The Diapason last month, have attracted the attention of those who admire the best organ music, will play two recitals in the series in February. The following program will be played Sunday afternoon, Feb. 7, at 2:30 and repeated Monday evening, Feb. 8: Prelude and Fugue in G minor, Brahms; Suite No. 24, "L'Orgue Mystique," Tournemire; Chorale Preludes, "Herzlich thut mich verlangen" and "O Welt, ich muss dich lassen," Brahms; Sixth Symphony, Op. 59, Vienne. Four Bach programs, to be played in April, will conclude Mr. Weinrich's series.

One feature of an impressive Christmas service at Trinity Episcopal Church, Marshall, Mich., was a Nunc Dimittis composed by the organist and choirmaster of the church, Paul H. Eickmeyer. Preceding and following the Christmas Eve service Mr. Eickmeyer played organ recitals. At the morning service on Christmas Day Gounod's entire "St. Cecilia" Mass was sung.

J. WARREN ANDREWS IS CALLED BY DEATH

NOTED PLAYER AND TEACHER

Served Church of the Divine Paternity in New York City More Than Thirty-three Years—Trained Nearly 800 Pupils.

J. Warren Andrews, for sixty years a church organist and for more than thirty-three years organist and choir-master of the Church of the Divine Paternity in New York City, died on the morning of Jan. 18 after an extended illness with heart disease. Mr. Andrews was noted especially as a teacher and the list of his pupils in the long years of his activity contained the names of nearly 800 organists. He was a founder of the American Guild of Organists, was warden of the Guild for three terms and was a member of the council for many years.

The funeral service was held in the Church of the Divine Paternity, New York, Wednesday evening, Jan. 20, and was conducted by the Rev. Frank Oliver Hall, D. D., with whom Mr. Andrews had been associated for the last thirty-four years. This service was followed by a Masonic service conducted by the members of Roome lodge. The service was largely attended by the many friends of Mr. Andrews and members of the American Guild of Organists and the St. Wilfred Club. The trustees of the church acted as honorary pallbearers. Burial was in the Pine Grove Cemetery, Lynn, Mass.

Mr. Andrews was born at Lynn, Mass., April 6, 1860, the son of Samuel Herrick and Hannah G. Andrews. He is survived by his mother, 91 years of age, who lives at Swampscott, Mass.; his widow, Addie M. (Breed) Andrews, whom he married April 22, 1880; two sons, Willard E., of Woodcliff, N. J., and Ralph, of West Gloucester, Mass., and a daughter, Mrs. Harry L. Fisher of Leonia, N. J. There are also five grandchildren.

Mr. Andrews' training was received under Charles H. Wood of Boston, a Bach scholar, and Eugene Thayer, and he also spent some time abroad.

At the age of 11 years Mr. Andrews became organist of the Methodist Church of Swampscott, Mass. At 16 he went to the First Baptist Church of Lynn, Mass. At 19 he became organist of Old Trinity Episcopal Church, Newport, R. I., conducting St. John's boy choir in addition to his work at Old Trinity, and doing a great deal of teaching. At the time his pupils filled all the Newport church positions except one.

After nine years at Newport Mr. Andrews went to Pilgrim Church, Cambridge, Mass. Three years later he moved to Minneapolis to become organist and choirmaster of Plymouth Church. After seven years in the Northwest he moved to New York to become organist and choirmaster of the Church of the Divine Paternity.

During his service at the Church of the Divine Paternity all the standard oratorios were sung under Mr. Andrews' direction at the second Sunday service in his church and some of the most famous soloists of the metropolis were heard there. Until recently Mr. Andrews gave one or two series of recitals every year.

Mr. Andrews has pupils playing the organ in thirty-three states, Canada and the Philippine Islands. He had given recitals in many states and at various expositions, including those at St. Louis, Jamestown, Charleston and San Francisco.

Mr. Andrews was a member of the council of the A. G. O. for upward of twenty-five years and was warden from 1913 to 1916. The Guild held its first convention during his term of office. He was president of the New York State Music Teachers' Association in 1908. He was also a member of the St. Wilfrid Club of New York.

THE DIAPASON.

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FOUR-MANUAL AUSTIN FOR DULUTH CHURCH

ORDER BY FIRST METHODIST

Instrument of Ample Resources to be
Installed in City at Head of Lake
Superior—Has Solo Division
of Four Sets.

Duluth, Minn., is to have a four-manual organ, to be built by the Austin Company, which will be installed in the First Methodist Church of the city at the head of Lake Superior. It is to be an instrument of ample resources, as shown by the following list of stops:

GREAT ORGAN.
Double Open Diapason, 16 ft., 85 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 notes.
Octave, 4 ft., 73 pipes.
Grave Mixture (Twelfth and Fifteenth), 122 pipes.
Gemshorn, 8 ft., 73 pipes.
Tromba, 8 ft., 73 pipes.
Concert Flute (Choir), 8 ft., 73 notes.
Dulciana (Choir), 8 ft., 73 notes.
Flute (Choir), 4 ft., 73 notes.
Chimes (Deagan class A), 25 tubular bells.
Chimes (pp).

SWELL ORGAN.
Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute (Chimney Flute), 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute (Bourdon), 4 ft., 73 notes.
Nazard (Bourdon), 2 1/2 ft., 61 notes.
Flautino (Bourdon), 2 ft., 61 notes.
Double Oboe Horn, 16 ft., 97 pipes.
Oboe, 8 ft., 73 notes.
Clarion, 4 ft., 73 notes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.
Flute Celeste, 8 ft., 61 pipes.
Concert Flute, 8 ft., 73 pipes.
Open Diapason, 8 ft., 73 notes.
Dulciana, 8 ft., 73 pipes.
Flute (Concert Flute), 4 ft., 73 notes.
Flautino, 2 ft., 61 notes.
Dulcet (Dulciana), 4 ft., 73 notes.
Octave Quint, 2 1/2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Celestial Harp, 8 ft., 61 bars and resonators.
Celesta, 4 ft., 49 notes.
Tremolo.

SOLO ORGAN.
Gross Gamba, 8 ft., 73 pipes.
Major Flute, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.
Acoustic Bass, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Metal Diapason (Great), 16 ft., 32 notes.
Contra Gamba (Swell Salicional Ext.), 16 ft., 12 pipes.
Gedeckt (Swell), 16 ft., 32 notes.
Octave (Open), 8 ft., 32 notes.
Flute (Bourdon), 8 ft., 32 notes.
Dolce Flute (Swell Bourdon), 8 ft., 32 notes.
Octave Flute (Bourdon Ext.), 4 ft., 12 pipes.
Trombone (Great Ext.), 16 ft., 12 pipes.
20 notes.

Program by Chicago Women Feb. 15.

The Chicago Club of Women Organists will present a program of American compositions at the Kimball Hall salon Feb. 15 at 8:15 p. m., under the direction of Miss Ora E. Phillips. The quartet of the Austin Presbyterian Church, directed by Miss Alice R. Deal, will sing a varied program. Organ solos will be played by Caroline E. Marshall, Edith Phillips Heller and Lily Moline Hallam, and Margaret Zoutendam, pianist, will play MacDowell's Concert Etude, Op. 36. The evening promises to be one of the best in the history of the club. Guests will be welcomed on this occasion.

Music Room and Kilgen Organ in California Home



THE PICTURE SHOWS the console of the Kilgen organ at Castillo Isabel, the home of Charles Benedict at Riverside, Cal. It is interesting not only on account of the organ and console installation but because of various

articles which the architect has collected from this old Spanish mission district. Mr. Benedict is a former St. Louis man. The music salon is 75 feet long by 30 feet wide and 20 feet to 25 feet in height.

RECITALS BY EIGENSCHENK

Plays at Bushnell Memorial, Hartford
—Other Dates Arranged.

Frank Van Dusen announces the following recital engagements for Edward Eigenschenk, who is under his management and direction:

Feb. 14—Illinois State Normal University, Normal, Ill.

Feb. 26—St. Cecilia Society, Grand Rapids, Mich.

Mr. Eigenschenk has made one Eastern and Southern tour during the present season and will make a tour of the Southwest in April, which will include recitals in Texas. It speaks well for the growing popularity of this young American artist that he is able to obtain many engagements in a season so unfavorable for concert giving.

An audience of 2,300 attended the first Hartford recital of Mr. Eigenschenk Sunday afternoon, Jan. 17, at the Bushnell Memorial Auditorium. Mr. Eigenschenk's playing, the *Hartford Courant* reports, "disclosed his fine technique, which was instrumental in securing for him three successive first prizes in organ contests at the American Conservatory in Chicago. Included in the programs were several symphonic movements by Haydn and Widor, which brought into play the organist's superb pedaling, which won him recognition at the age of 21, when he was soloist with the Chicago Symphony Orchestra."

Mr. Eigenschenk gave a recital at the Wanamaker Auditorium on his trip East and South in November, which attracted an appreciative audience.

Gives a James H. Rogers Program.

The music at the Austin Presbyterian Church, Chicago, under the direction of Miss Alice R. Deal, on one of the Sundays of January, consisted of compositions of James H. Rogers. For the prelude Miss Deal played two movements from the Sonata in E minor and the postlude was the Toccata from Mr. Rogers' Suite. The anthems were "The Lord Is My Rock" and "Great Peace Have They."

DANBURY ORGAN, BUILT BY SKINNER, IS OPENED

RECITAL BY DR. T. T. NOBLE

Sherman J. Kreuzburg, Organist of St. James' Episcopal Church, Presides at Dedication of Three-Manual Instrument.

A three-manual Skinner organ installed in St. James' Episcopal Church at Danbury, Conn., was dedicated Dec. 20 with Sherman J. Kreuzburg, organist of the church, at the console. The next evening a recital was played by Dr. T. Tertius Noble of St. Thomas' Church, New York. Dr. Noble presented a program consisting of these works: Overture in C minor and major, Thomas Adams; "Fuga Scherzando," in A minor, Bach; "O Lord, Have Mercy," Bach; Prelude, Gliere; "Une Larme," Moussorgsky; "Silhouettes," Rebikoff; "Walther's Prize Song" ("Die Meistersinger"), Wagner; Offertory on Two Christmas Themes, Guilman; Lento, Reinecke; Cantilene, Salome; Solemn Prelude, Noble; Londonderry Air, arranged by Sanders; Suite in F, Corelli.

The new instrument is a gift from twenty members of the parish in memory of departed relatives. The stop scheme of the organ is as follows:

GREAT.
1. Gemshorn, 16 ft., 61 pipes.
2. Open Diapason No. 1, 8 ft., 61 pipes.
3. Open Diapason No. 2, 8 ft., 61 pipes.
4. Principal Flute, 8 ft., 61 pipes.
5. Gemshorn, 8 ft., 61 pipes.
6. Octave, 4 ft., 61 pipes.
7. Flute, 4 ft., 61 pipes.
8. Mixture, 3 rks., 133 pipes.
9. Trumpet, 8 ft., 61 pipes.
10. Processional Diapason, 8 ft., 30 pipes.

SWELL.
11. Gedeckt, 16 ft., 73 pipes.
12. Diapason, 8 ft., 73 pipes.
13. Flauto Dolce, 8 ft., 73 pipes.
14. Flute Celeste, 8 ft., 61 pipes.
15. Stopped Diapason, 8 ft., 73 pipes.
16. Aeoline, 8 ft., 73 pipes.
17. Salicional, 8 ft., 73 pipes.
18. Voix Celeste, 8 ft., 49 pipes.
19. Flute, 4 ft., 73 pipes.
20. Flautino, 2 ft., 61 pipes.
21. Mixture, 4 rks., 244 pipes.
22. Waldhorn, 16 ft., 73 pipes.
23. Cornopean, 8 ft., 73 pipes.
24. Oboe, 8 ft., 73 pipes.
25. Vox Humana, 8 ft., 73 pipes.
26. Clarion, 4 ft., 73 pipes.

CHOIR.
27. Violin Diapason, 8 ft., 73 pipes.
28. Melodia, 8 ft., 61 pipes.
29. Dulciana, 8 ft., 73 pipes.
30. Unda Maris, 8 ft., 49 pipes.
31. Flute d'Amour, 4 ft., 61 pipes.
32. Piccolo, 2 ft., 61 pipes.
33. Clarinet, 8 ft., 73 pipes.
34. Harp, 8 ft., 61 bars.
35. Celesta, 4 ft.

PEDAL.
36. Diapason, 16 ft., 32 pipes.
37. Bourdon, 16 ft., 32 pipes.
38. Violone, 16 ft., 32 pipes.
39. Gemshorn, 16 ft., 32 notes.
40. Echo Lieblich, 16 ft., 32 notes.
41. Flute, 8 ft., 12 pipes.
42. Gedeckt, 8 ft., 12 pipes.
43. Fagotto, 32 ft., 12 pipes.
44. Fagotto, 16 ft., 32 notes.
45. Trombone, 16 ft., 32 pipes.
46. Tromba, 8 ft., 12 pipes.

Rare Honor to J. Christopher Marks.

In recognition of the character and splendid service of Dr. J. Christopher Marks to all Christian churches, a service of unusual interest was held in the First M. E. Church at Babylon, L. I., Jan. 24, at 5 o'clock. At the invitation of the pastor, the Rev. C. Newman Hogle, Dr. Marks delivered the address of the afternoon. At 8 o'clock the pastor and choir of thirty voices motored with Dr. Marks to the Central Islip M. E. Church, where three of Dr. Marks' anthems were sung.

Illness of Mrs. Bruce S. Keator.

Mrs. Bruce S. Keator, organist and director at St. Andrew's Methodist Church, New York, has been confined to her apartment in New York by illness, but is reported late in January as making progress under the care of her physician and nurses. During her absence from the organ bench her place is being taken by Mrs. Kate Elizabeth Fox, F. A. G. O. Mrs. Keator is a member of the executive committee of the National Association of Organists and has been an effective worker in that organization. Before going to New York she made musical history with her work at Asbury Park, N. J. The many friends of Mrs. Keator throughout the United States will wish for her early and complete recovery.



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BALDWIN'S FAREWELL
AT NEW YORK COLLEGE

ON SEVENTIETH BIRTHDAY

Long Service Closes with a Recital to Which Special Invitations Are Issued—Heinroth Begins Work Feb. 7.

Professor Samuel A. Baldwin gave his farewell recital at the College of the City of New York on the occasion of his seventieth birthday anniversary on the evening of Jan. 25. The president and faculty of the college issued special invitations to this recital and the Great Hall, where Professor Baldwin has played for so many years, was filled with fellow organists and friends of the retiring organist. The program was made up as follows: "Weeping, Mourning, Fearing, Trembling," Franz Liszt; Adagio from Sixth Symphony, Charles Marie Widor; Fantasia and Fugue in G minor, Bach; "Colloquy with the Swallows," Marco Enrico Bossi; Improvisation, from Suite in D, Op. 54, Arthur Foote; Sonata, "The Ninety-fourth Psalm," Julius Reubke; "By the Sea" (arranged for the organ by S. A. B.), Schubert; Prelude to "Parsifal," Wagner.

Dr. Charles Heinroth, who succeeds Professor Baldwin, as previously announced in The Diapason, will begin his work at the City College Feb. 7, playing every Sunday and Wednesday afternoon at 4 o'clock.

A book just issued by the College of the City of New York shows that Professor Baldwin played 1,362 recitals during his incumbency. The little volume contains a complete list of the compositions played during his twenty-five years of service, as well as the programs for the twenty-fourth and twenty-fifth seasons.

There have been 11,174 performances of 2,004 different works, classified as follows:

Bach—43 works, played 1,452 times.
Sonatas—160 works, played 1,400 times.
Miscellaneous—1,347 works, played 4,321 times.
Transcriptions—454 works, played 4,001 times.
Total—2,004 works, played 11,174 times.

HEINROTH HEARD BY THrong

Total Attendance at His 1,796 Pittsburgh Recitals 1,971,928.

Interesting information is given by Dr. Charles Heinroth in a foreword to the volume published annually which contains the programs of the recitals at Carnegie Music Hall, Pittsburgh. Dr. Heinroth says:

"Looking over the record of the past twenty-four years, marking the period of my incumbency, I find with some gratification that the 1,796 recitals and lectures were attended by 1,971,928 persons, representing an average of 1,097 for each recital during the entire period, not counting the immeasurable unseen audience listening in during the broadcasting of some of these recitals. These figures alone give assurance that the hopes of the founder, Andrew Carnegie, are fully substantiated in the results attained and the efficacy of the methods employed."

Dr. and Mrs. Charles Heinroth were guests of honor at a dinner given Jan. 12 at Cathedral Mansions by the Western Pennsylvania chapter of the American Guild of Organists. In addition to the dean, Julian R. Williams, who presided, the following organists spoke: John A. Bell, Dr. Charles N. Boyd, Harvey B. Gaul, Dr. Caspar P. Koch, Albert Reeves Norton, William H. Otting, Charles A. H. Pearson and Harold E. Schuneman.

Reference was made to the incalculable debt which Pittsburgh owes the distinguished organist and director of music at Carnegie Institute for his remarkable recitals and lectures during the last twenty-five years and for the inspiration which his splendid musicianship has been to his fellow organists. Expressions of regret over his resignation were accompanied by hearty good wishes as he leaves Pittsburgh Feb. 1 to become head of the department of music at the College of the City of New York.

The Western Pennsylvania chapter of the Guild was organized in 1921 by

B. M. Davison



B. M. DAVISON, himself an organist with a quarter of a century of church experience in New England, and who for an even longer period has served the profession in the publication field, has severed his connection with the White-Smith Music Publishing Company and will join the staff of the William E. Ashmall Company of Boston.

Mr. Davison is a native of Boston, has lived there all his life and is known personally to hundreds of organists in the East, in addition to a wide acquaintance with composers and performers throughout the country. He studied the organ under George E. Whiting and Henry Dunham and harmony and theory with Stephen Emery. His study was followed by twenty-five years of service on the bench. When still in his teens Mr. Davison began work for the White-Smith Company as a proofreader. He advanced through the years to the position of musical editor and publication manager, which post he held until Jan. 1. Mr. Davison has always tried to help the cause of the American composer and a noteworthy example of those whose ability he realized and whose works he helped to bring to public attention is Charles Wakefield Cadman.

Dr. Heinroth, who served two terms as the first dean.

About 100 members and guests attended the dinner, among whom were not only prominent Pittsburgh organists, but visitors from other cities.

Special Recitals During "Exams."

Special programs were given by Professor Homer Whitford at informal recitals on the Streeter organ in Rollins Chapel at Dartmouth College during the mid-year examination period. Jan. 25 he played: Prelude, Corelli; Sarabande, Corelli; Pastorale, Traditional; "Tidings of Joy," Bach; Allegretto Grazioso, Hollins; "Cyprian Idyl," Stoughton.

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FLORIDA ORGAN CENTER
IN NEW MÖLLER HOME

RESIDENCE BUILT AT DELRAY

Instrument Installed in Music-Room Sends Its Sounds into Beautiful Garden Seating 1,000 People Along the Ocean.

As a unique feature of a new winter home built by him at Delray, Fla., Matthias P. Möller, Sr., has installed an organ in the building. This instrument sends its music through the music-room and into a beautiful garden. The garden will accommodate about 1,000 people and the music-room will comfortably seat 150. The music from this organ will be shared by Mr. Möller with his neighbors and the community of Delray, and its completion in January aroused great interest in all parts of Florida. Two informal recitals were given Jan. 20 and the townspeople were invited. Governor Doyle E. Carlton and other distinguished guests also were asked to hear the new organ.

Mr. Möller plans the establishment of a conservatory under the direction of a nationally prominent organist and his purpose is to make the place a musical center which will attract people from the North and the South.

As Edward Bok built the singing tower to express his love for the beautiful in music and nature, so Mr. Möller has created at Delray Beach an institution in which he hopes to develop the highest type of musical instruction and entertainment. Aside from concerts which will be given from time to time, a studio for the study of the best type of church music is planned.

The building has been under construction during the summer and men from the Möller factory have been installing the organ in the last few weeks.

Mr. Möller has named his seaside home and studio "Villa H'Vidore," using the name of a famous summer home of European royalty near Copen-

hagen. The organ is number 6050 produced in the Möller factory at Hagers-town.

One of the beautiful features of the studio is the organ front, which is built of solid mahogany and is hand-carved. The console is placed in the east end of the studio in front of a large window overlooking the ocean. The house itself is about 150 feet from the ocean at high tide and a wonderful scene is presented in the passage of ships. Some come within half a mile of the shore. The place is the closest point to the Gulf stream of any in Florida. The water is warm and bathing is possible all through the winter.

CROWD HEARS DAY CANTATA

Dr. Tily Conducts Work Before Audience of 3,700 in Philadelphia.

Thirty-seven hundred people attended the first of the series of Christmas concerts given by the celebrated Strawberry & Clothier Chorus in Philadelphia under the direction of Dr. Herbert J. Tily on Saturday evening, Dec. 12, in the official opening of the new exhibition salon of the firm's beautiful building at Eighth and Market streets, when Dr. George Henry Day's colorful cantata "Great David's Greater Son" was given with special soloists. Dr. Day conducted the final performance of the cantata Dec. 22. Dr. Day's cantata, "Dies Irae," was given under the direction of the composer in Christ Church, Rochester, N. Y., Dec. 6, with combined choirs.

Milligan Leader in Relief Movement.

Harold V. Milligan, F. A. G. O., organist and director at the Riverside Church, New York, and president of the N. A. O., has been appointed chairman of the committee which will direct the relief activities of the Musicians' Emergency Aid, of which Walter Damosch is the head. The new organization is soliciting contributions for relief of unemployment distress in the world of music. A fund of \$300,000 is sought. More than 200 men and women prominent in musical and society circles will serve as canvassers.

OXFORD MUSIC

A SHORT PASSION

From the Gospel of St. Matthew by Johann Sebastian Bach
Arranged and Edited by W. Gillies Whittaker, with English Text by C. Sanford Terry.

A NEW edition of The Passion According to St. Matthew, seldom heard on account of its great length and the difficulty encountered in preserving a proper proportion in shortening the versions. In this edition, however, the editors, with the help of Stanley Roper, organist of Chapel Royal, have made the selection of numbers in such a way as to preserve the main incidents of the Gospel and yet ensure a satisfactory balance of the whole.

At the suggestion of Stanley Roper, the whole work was transposed down a tone. Thus the Evangelist's part comes within the range of the average tenor voice; in the few cases where the chorus parts are low, the numbers happen to call for soft singing. Dr. Whittaker's note in the Preface will explain this further.

Aside from the opening and closing numbers and the "Thunder and Lightning" chorus, most of the essential chorus work is in four parts. It has been found possible, therefore, to omit all eight-part writing except in the closing chorus, where it is suggested, in the case of small choirs, that the responsive sections be sung by a quartet or double quartet. To meet the problem of a sufficient number of soloists, certain accompanied recitatives and arias are made optional.

Choirmasters will find valuable the suggestions as to the best seating of the soloists, the use of the organ, and the singing of the chorals with organ accompaniment.

A complete MSS orchestral score and parts are available for rental. The parts are so cued that a very effective result may be obtained with a minimum of five strings on each side of the conductor (1st and 2nd Violins, Viola, Cello and Bass), two Flutes, two Oboes, and Continuo.

Dr. Terry's Preface on the translations from the Bible text provides a valuable background for the most effective rendition of the work.

Time of Performance—15 minutes for each part. With cuts, 30 minutes for each part. Price Complete, \$1.75. Choruses only 50 cents.

Music for Easter, Lent, Passiontide, Whitsuntide and Trinity will be found in our new Carl Fischer-Oxford Easter Catalog. Copy sent free of charge upon request.

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With English words adapted from the Scriptures by the Rt. Rev. the Bishop of Oxford, and Steuart Wilson.
Special Organ Arrangement by Charlton Palmer, Canterbury Cathedral.
This edition is of special value to the organist on account of the layout of the accompaniment for the Organ. Price \$1.25.

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KINDER GIVES ANNUAL RECITALS IN JANUARY

LAST PROGRAM HIS 1,243d

Series on Saturday Afternoons of January in Church of the Holy Trinity, Philadelphia, Again Draws Large Audiences.

Ralph Kinder, organist at the Church of the Holy Trinity, Philadelphia, gave the first of his series of four Saturday afternoon January recitals on Jan. 10, assisted by Winifred T. Harrison, soprano. Despite the inclement weather, a representative audience heard the program.

Mr. Kinder's final recital of the series was the 1,243d played by him at the Church of the Holy Trinity—a record hard to equal, if, indeed it has been equalled, in any church.

The programs of the entire series of recitals, in each of which Mr. Kinder was assisted by a vocal soloist, was as follows:

Jan. 9.—"Marche Triomphale," Grieg; Adagio (Sixth Symphony), Widor; Concert Fugue in D, Guilman; Offertoire in D flat, Salome; Six Pieces from "Water Music," Handel; Scherzo, Pallast; Berceuse in G, Kinder.

Jan. 16.—Concert Overture in G major, Kinder; Chorale Preludes, "Dearest Jesus, We Are Here" and "We Greet Thee, Gracious Jesus," Bach; "The Question" and "The Answer," Wolstenholme; Sonata in D flat, No. 12 (two movements), Rheinberger; "The Squirrel," Weaver; "Distant Chimes," Snow.

Jan. 23.—"Grand Choeur" in A major, Kinder; Meditation, Bubeck; Prelude and Fugue in G major, Bach; Humoreske, Dvorak; Chorale in A minor, Franck; "Chanson de Joie," Hailing; Berceuse in D flat, Dickinson.

Jan. 30.—"Paean" in D major, Janet Dickinson; Chorale Prelude, "So Ferently I Long for Thee," Bach; Theme with Variations in E major, Faulkes; A Springtime Sketch, Brewer; "Elfentanz," Johnson; "The Thrush," Kinder; Berceuse in A flat, Guilman; Toccata in F, Widor.

ORGAN AT ITHACA IS OPENED

Three-Manual Built by W. S. Stevens
Played by Three Organists.

Two recitals by three noted organists marked the inauguration of the organ built by William S. Stevens of Moravia, N. Y., in January for St. John's Church at Ithaca, N. Y. The instrument is a three-manual of forty-six stops and was installed in the period between July, 1931, and January by Mr. Stevens, a clergyman who has been an organ expert and "fan" for many years. George Daland, organist and choirmaster of St. John's, played the first recital on Jan. 12 and his program was as follows: Symphony, C minor, No. 5, Beethoven; "Hallelujah" Chorus from "The Messiah," Handel; Piano Sonata, Op. 27, No. 2, Beethoven.

Jan. 19 the second recital was played. Professor Harold D. Smith of Cornell University made use of these selections: Fantasia and Fugue, G minor, Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach; Air from "Water Music," Handel; Gavotta, Martini; "Harmonies du Soir," Karg-Elert; Scherzo, from Sonata No. 1, Rogers; "Chant du Soir," Bossi; Toccata, from Symphony 5, Widor. David Hugh Jones of the Westminster Choir School played the following: Concerto, D minor, Handel; Adagio from Sonata, C minor, Mendelssohn; Canon, B minor, Schumann; "Introspection," Frederick Stanley Smith; Cradle Song, Gretchaninoff; "Carillon," Vierne.

DEDICATION AT JOLIET, ILL.

Middelschulte at Console of Schaefer Organ in St. Francis' Convent.

Dedication of the Sebastian Lager memorial organ in the chapel of St. Francis' Convent of the Sisters of St. Francis of Mary the Immaculate at Joliet, Ill., took place on the evening of Jan. 7, with Dr. Wilhelm Middelschulte of Chicago at the console. This organ, a large three-manual built by the Schaefer Organ Company of Slinger, Wis., was described fully in the

Professor Harold D. Smith of Cornell University



PROFESSOR HAROLD D. SMITH, who holds the important post in charge of two large organs at Cornell University, is taking his sabbatical period of leave during the second semester. He will spend February in travel through the Mediterranean countries and after that expects to spend some time in study in France and England. His place will be taken during his absence by Warren D. Allen, organist of Leland Stanford University, as previously announced. The picture shows Professor Smith at the console of the large Steere organ in Bailey Hall at the university.

Harold D. Smith, F. A. G. O., was born in 1895 at Barnesville, Ohio. He was at Oberlin College from 1911 to 1917, receiving his degree of bachelor of arts in 1915 and the bachelor of music degree in 1917. Then he entered the service of the government and was

November, 1931, issue of The Diapason. Its tonal ensemble and mechanical modernity received high praise from Dr. Middelschulte and from the large audience which heard the program.

After the blessing of the organ by the Rev. Aloysius Fromm, O. F. M., Ph. D., Dr. Middelschulte played these selections: Concerto No. 1 (cadenza by Middelschulte), Handel; Creation Hymn, Beethoven; "Chorus Mysticus" (from "Faust"), Schumann; Chorale Prelude, "I Cry to Thee, Lord Jesus Christ," Bach; Toccata and Fugue in D minor, Bach; "Dreams," Wagner; "Fiat Lux," Dubois; Adagio from Fantasie "Ad Nos," Liszt; "Perpetuum Mobile," Middelschulte; Allegro, Widor; Pastorale and Finale, Sonata in D minor, Guilman.

FINE PROGRAM AT TOPEKA

Quivira Choir Sings at Cathedral—Galbraith at Organ.

The Quivira Choir of Topeka, Kan., an organization of women, of which Mrs. Howard S. Searle is musical director, Miss Pauline Stanley dramatic director and Mrs. Floyd Flanagan pianist, presented a successful Christmas musicale at Grace Cathedral, Topeka, on the evening of Dec. 17. Warren Hackett Galbraith, organist of the cathedral, was at the organ, and there were a number of instrumental and vocal soloists besides the Girls' Friendly Society of Grace Cathedral. The prologue began with a chorus "O Love, Holy Night," by Kremser, sung at a cappella in McClintock Chapel, which adjoins the chancel of the cathedral.

stationed in France. From 1919 to 1921 he was instructor in organ and harmony at the Oberlin Conservatory and organist and choirmaster of the Euclid Avenue Christian Church in Cleveland. In the latter year he resigned to go abroad for study and worked under Georges Jacob and Widor in Paris for two years, also taking piano under Isidor Philipp and Marguerite Long. Returning in 1923, he became acting organist and choirmaster at Vassar College, Poughkeepsie, N. Y., for a year during the absence of Professor E. Harold Geer on sabbatical leave.

Since 1924 Professor Smith has been assistant professor of music and university organist at Cornell University. He gives the weekly recitals at Sage Chapel and Bailey Hall and conducts classes in theory. In 1927-28 he studied in Germany with Karl Straube.

Then came the singing of carols by a chorus of children, and a flute serenade. Part 1 began with a procession, the Quivira Choir entering the cathedral from the chapel singing "Adeste Fideles." Tableaux followed, each accompanied by an appropriate chorus. Part 2 consisted of musical pictures, each tableau being a reproduction of a famous painting, accompanied, as in part 1, by an appropriate chorus. At the end the chorus withdrew to the chapel in an impressive recessional, singing "Silent Night," and each member carrying a dim electric torch arranged to appear like a candle.

Memorial to Lutkin at Hope College.

The vesper service at Hope College, Holland, Mich., Jan. 10, under the direction of W. Curtis Snow, took the form of a memorial to the late Dr. Peter C. Lutkin. The organ selections by Mr. Snow included: Chorale Preludes, "Mit Fried und Freud fahr ich dahin," Bach, and "O World, I e'en Must Leave Thee," Brahms; Adagio Espressivo, Goodhart; "Piece Heroique," Franck; "Lamentation," Guilman. The college choir sang Lutkin's "The Knight of Bethlehem."

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EDIFICE IS OF ROUGH STONE

New English Gothic Building Costing \$200,000 Will Be Equipped with a Large Three-Manual Instrument.

George Kilgen & Son have been awarded a contract by the Rt. Rev. Thomas M. O'Leary, D. D., bishop of the diocese, to build a three-manual organ for the new St. Mark's Church of Pittsfield, Mass., of which the Rev. M. J. Leonard is pastor. The church, which is being built of rough-hewn stone at a cost of \$200,000, will be English Gothic in style and the case and console of the organ will follow that line of architecture. The organ will be divided. The stop specification is as follows:

GREAT ORGAN.
Lieblich Gedeckt, 16 ft., 12 pipes, 73 notes.
Open Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 12 pipes, 73 notes.
Gedeckt, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 12 pipes, 73 notes.
Quint, 2 2/3 ft., 68 pipes.
Fifteenth, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Tuba, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes, 73 notes.
Chimes, 20 notes.

SWELL ORGAN.
Bourdon, 16 ft., 61 pipes, 73 notes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 12 pipes, 73 notes.
Salcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 12 pipes, 73 notes.
Flautino, 2 ft., 12 pipes, 61 notes.
Principal, 4 ft., 73 pipes.
Ripieno Minore, 4 ranks, 122 pipes, 244 notes.
Ripieno Maggiore, 5 ranks, 183 pipes, 146 notes.
Ripieno Fondamento, 7 ranks, 451 notes.
Orchestral Oboe, 8 ft., 73 notes.
Posaune, 16 ft., 12 pipes, 73 notes.
Trumpet, 8 ft., 73 pipes, 73 notes.
Clarion, 4 ft., 12 pipes, 73 notes.
Vox Humana, 8 ft., 73 pipes.
Chimes, 20 tubes.

CHOIR ORGAN.
Bass Flute, 16 ft., 73 notes.
Violin Diapason, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 notes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 12 pipes, 73 notes.
Piccolo, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bass Flute, 16 ft., 12 pipes, 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
Posaune, 16 ft., 32 notes.
Chimes, 20 notes.

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Month at Cleveland Is Rich in Recitals; Visitors Are Heard

By CARLETON H. BULLIS

Cleveland, Ohio, Jan. 22. — This month has been rich in organ recital offerings for Cleveland. In addition to Mr. Kraft's monthly program on the first Monday evening at Trinity Cathedral, and Mr. Quimby's regular appearances on Sunday afternoons at the Museum of Art, there have been several unusual events. A Wednesday evening program was given by Mr. Quimby at the Art Museum Jan. 6 with an assisting soloist. Besides several Bach numbers, the Vienne Scherzo from Symphony 2 and a Honegger Chorale, some welcome old-timers were heard, including Mendelssohn's Third Sonata and Guilman's "Marche Religieuse."

Allan Bacon, organist at the College of the Pacific, California, played under the auspices of the Northern Ohio chapter of the A. G. O. at the Old Stone Church Jan. 7. A varied program of standard numbers was offered, with several lesser used ones such as a Karg-Elert chorale, "In dulci jubilo," Dudley Buck's Variations on a Scotch Air and Mendelssohn's "Spinning Song," arranged by Mr. Bacon.

Epworth-Euclid M. E. Church made its Wednesday evening church night gathering Jan. 13 a gala musical affair. The usual supper was converted into a complimentary dinner for the choir, with about 400 in attendance. Instead of the customary after-supper devotional meeting, the gathering went to the church auditorium to listen to a recital played by Walter Blodgett, the recently appointed organist of the church.

Laura Louise Bender, organist of the Euclid Avenue Temple, participated in a program of the Fortnightly Musical Club Jan. 19 at Flora Stone Mather Chapel, Western Reserve University. Miss Bender played Dethier's "Christmas" and Mulet's "Thou Art the Rock."

Arthur W. Poister, another Californian to appear here under Guild auspices, gave a program at Trinity Cathedral Jan. 24. The program ranged from Corelli to Poister, the two final numbers being from the pen of the recitalist. The tour de force of the program was Karg-Elert's Symphonic Chorale No. 2, and the brilliant Finale from the performer's "Choral Symphony" served well as a closing number.

Local interest in Mr. Poister is enhanced by the fact that he is a native of Galion, Ohio, and also by the popularity of his brother, "Ted" Poister, who is known to radio audiences here as the facile and gifted pianist and organist of station WTAM. It is interesting to note that whereas one brother puts his talent to the entertainment of the populace, the other devotes his talent to collegiate activities and high-brow art. A similarity of facility is apparent in the brothers, indicating natal aptitude of no small degree.

Among the Cleveland organists who attended the Detroit meeting of the Music Teachers' National Association late in December were Edwin Arthur Kraft, Albert Riemenschneider, Melville Smith, Carleton Bullis and Russell Morgan. It was gratifying to observe a fairly large and attentive audience at Mr. Kraft's recital at the Detroit Museum of Art.

DESIGNS HARTFORD ORGAN

Courboin Draws Scheme for Kilgen Three-Manual Instrument.

St. Justin's Catholic Church, Hartford, Conn., of which the Rev. Francis P. Nolan is pastor, has commissioned George Kilgen & Son of St. Louis to build a three-manual according to a specification by Charles Courboin and Alfred G. Kilgen of the New York office. The organ will all be under expression. The specification is as follows:

GREAT ORGAN.
Spitzflöte, 16 ft., 73 pipes.
First Diapason, 8 ft., 73 pipes.

Second Diapason, 8 ft., 73 pipes.
Flute Harmonique, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Twelfth, 2 2/3 ft., 73 pipes.
Fifteenth, 2 ft., 73 pipes.
Chimes, 25 notes.
Tromba, 8 ft., 73 pipes.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Contra Oboe, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Corno d'Amore, 8 ft., 73 pipes.
Ripieno, 7 rks.
Ripieno Fondamento, 10 rks.
Chimes, 25 tubes.
Tremolo.

CHOIR ORGAN.
Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Gemshorn, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Spitzflöte, 16 ft., 32 notes.
Lieblich, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Flute Bourdon (ext., 8 ft.), 12 pipes.
Spitzflöte, 8 ft., 32 notes.
Still Gedeckt, 8 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Contra Oboe, 16 ft., 32 notes.

ACTIVITIES IN MILWAUKEE

BY ARTHUR A. GRIEBLING.

Milwaukee, Wis., Jan. 19.—Arthur E. Bergmann's 160 singers presented a candle-light service at the Sherman Park Lutheran Church Christmas Eve at 11:30. The church was filled to capacity forty-five minutes before the time to start. Many were turned away, and the program was repeated the following Sunday, when the church again was filled and again many were turned away. The seating capacity of this church is close to 1,500. The service consisted of carols and other Christmas music.

Earl P. Morgan presented his annual carol service on the afternoon of Dec. 27 at St. Paul's Episcopal Church. Besides carols by the choir, Mr. Morgan played: "Rhapsodie sur Noels," Gigout; Christmas Pastoral on "Holy Night," Harker; Fantasy on Two Christmas Carols, West.

On Jan. 3 F. Winston Luck, a student at the University of Wisconsin, presented the following recital at South Baptist Church: "Invocation," Mailly; Evensong, Martin; "Estrellita," Ponce; "In Paradisum," Dubois; Londonderry Air; "Echo Bells," Brewer; "Noel Languedogien," Guilman; Andante Cantabile, Tschakowsky; "Voix Celeste," Batiste; Marche in G, Smart.

The series of concerts on the Franck memorial organ at the Art Institute was resumed Jan. 10 by Graydon R. Clark. Mr. Clark offered: "Ave Maria," Arkadelt-Liszt; Berceuse, Korstchenko; "Funeral March of a Marionette," Gounod; "Waltz of the Flowers" (Nutcracker Suite), Tschakowsky; "Nautilus," MacDowell; "At the Foot of Fujiyama," Gaul; "The Old Refrain," Kreisler; Festival Toccata, Fletcher; "Lustspiel" Overture, Keler-Bela; Introduction to Act 2, "Cleopatra's Night," Hadley; "Romance sans Paroles," Bonnet; "Caprice Heroique," Bonnet; "Huldigungs-marsch," Grieg; Fanfare in D, Lemmens; "Marche Slav," Tschakowsky.

Death of Mother of Mary P. Pratt.

Mrs. Ellen D. Pratt, mother of Miss Mary Porter Pratt, organist and director at the Epworth Methodist Church, Chicago, and secretary of the Illinois chapter of the American Guild of Organists, died at her home in Evanston Dec. 27. Mrs. Pratt was the widow of Nelson D. Pratt, a Chicago business man who was deeply interested in music and was one of the charter members of the Apollo Club.

Arthur W. Poister



ARTHUR W. POISTER, who is organist at Redlands University in California and who has made a reputation as an unusually gifted recitalist, departed Jan. 10 for an extended concert tour in the East. He has been granted a month's leave of absence for the purpose. Among his recital dates are appearances at the following places: Sioux City, Iowa; University of Chicago Chapel; Hope College, Holland, Mich.; University of Michigan; Trinity Cathedral, Cleveland, Ohio; Federated Churches, Barberton, Ohio (dedication); Christ Church, Cincinnati; First Congregational Church, Columbus, Ohio; High School Auditorium, Galion, Ohio; First Baptist Church, Germantown, Pa.; Princeton University; Wanamaker Auditorium, New York City, and Christ Church, Alexandria, Va. Mr. Poister is no stranger to the East as a recitalist, and his work has received the highest praise from discriminating critics.

Mr. Poister will play Feb. 4 on the new Kimball organ at the Second Baptist Church of Germantown, Philadelphia, at the invitation of Edward R. Tourison. Mr. Poister will present the following program: "Prelude," Corelli; Concerto for Organ, No. 5, in F, Handel; Chorale, "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in D major, Bach; Symphonic Chorale, "Jesu, meine Freude," Karg-Elert; Fantaisie in C major, Franck; Prelude and Fugue in G minor, Dupre; "Scherzo Fantastique," Roland Diggie; "A Christmas Cradle Song" (arranged by Mr. Poister), Traditional Bohemian; Sonata, "The Ninety-fourth Psalm," Reubke.

Dies at Choirmasters' Meeting.

C. W. Edwards, 73 years old, president of the Illinois College of Music, Chicago, fell dead late in January while addressing a gathering of choirmasters in the New First Congregational Church, Chicago. The gathering was composed of eighty-five members of new Chorus Directors' Guild and was held in a parlor of the church. Mr. Edwards lived at 2949 Washington boulevard. He was well-known in educational circles and was director of the choir of the First Methodist Church of Maywood. Surviving him are his widow and a daughter, Mrs. Marie E. Von Ritter, a well-known organist.

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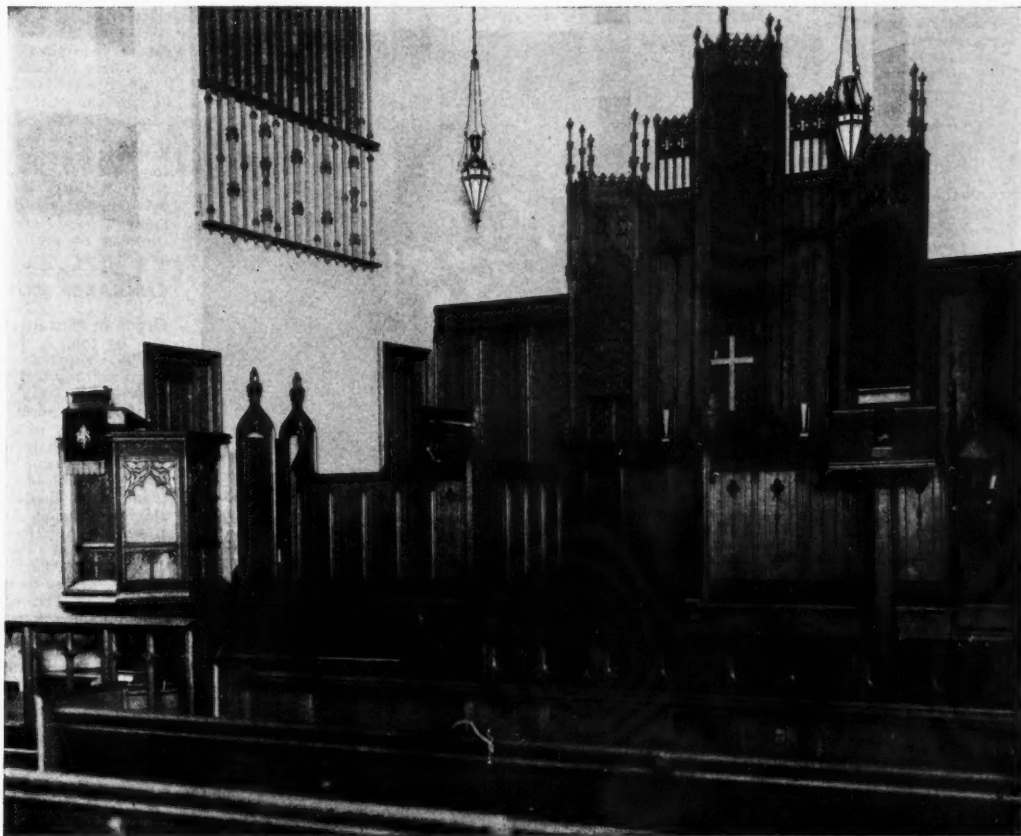
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Who's Who Among the Organists of America

Paul Allen Beymer.

Another organist who has rapidly forged to the front and who is one of the leaders of the Cleveland fraternity began life as a church musician in a boy choir, whence have come so many men distinguished in later life at the console. Paul Allen Beymer sang as a boy in the choir of Grace Church at Sandusky, Ohio, his birthplace.

When he reached high school age the family moved to Cleveland and there Paul studied organ and boy choir training under Edwin Arthur Kraft of Trinity Cathedral, at the same time obtaining his early experience as organist of various churches. From 1913 to 1916 he was organist and choirmaster of Trinity Church at Houghton, Mich. Then he went to Wheeling, W. Va., where he was for nine years at St. Matthew's Church. While in Wheeling he had a large class of organ and piano pupils and conducted the Woman's Club chorus. Shortly before he left Wheeling he was elected conductor of the Cambridge Oratorio Society.

In 1925 Mr. Beymer went to a large field when he was appointed organist and director of The Temple, one of the largest Reformed Jewish congregations in the country. The rabbi is Abba Hillel Silver and the edifice is one of the most imposing buildings in the city. The organ over which he presides is a four-manual Kimball. In addition to two choirs—a quartet of professional artists and a boy choir—at The Temple, Mr. Beymer has charge of the boy choir at Christ Episcopal Church in Shaker Village, a suburb.

Mr. Beymer spent two years in the army during the world war, being sta-

Paul Allen Beymer



tioned in the South for one year, after which he was attached to general headquarters in France. He is treasurer of the Northern Ohio chapter of the American Guild of Organists.

Hugh C. Price.

Hugh C. Price, Mus. M., has been making his influence felt in Illinois for many years not only as an active pianist and organist, but as the trainer of several young organists who are making enviable records. Mr. Price maintains his home at La Salle, Ill., and also has a studio at Kewanee—both prosperous small cities in which there is an excellent field for usefulness.

Mr. Price was born Sept. 2, 1888, at Kewanee. He was graduated from the

Hugh C. Price, Illinois Organist and Teacher



public schools of that city and took a special course of two years at the Wisconsin Normal School at Milwaukee in languages, history and mathematics. At the same time he studied music under Raphael Baez, pianist, and Dr. Wilhelm Middelschulte. In 1908 he entered the Wisconsin Conservatory of Music and was graduated the next year. Then he spent two years in further study with Marie Schada and Dr. Middelschulte. Next he was a pupil for three years of the late Fannie Bloomfield Zeisler, the famous pianist, and in 1921 he was in the master class of Leopold Godowsky.

During the world war Mr. Price spent seven months with the American army in France. In 1929 he did advanced study under Dr. Walter Keller at the Sherwood Music School in Chicago and the degree of master of music was conferred on him by the Sherwood school in 1930.

For seventeen years Mr. Price has been organist of the First Methodist Church at Kewanee and at present he directs a chorus of forty-five voices. He also trains the choir of St. Paul's Church at La Salle. He has given many piano as well as organ recitals and has composed for both instruments.

Harry Seymour Schweitzer.

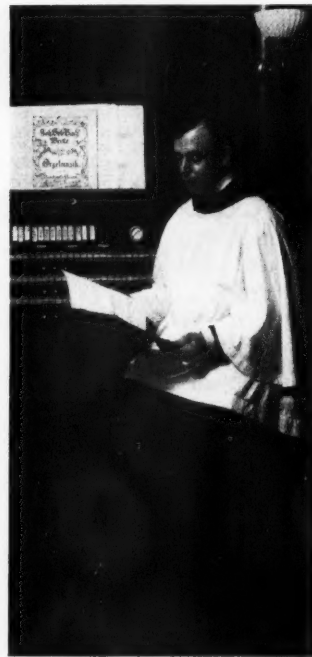
Harry Seymour Schweitzer, F. A. G. O., for nearly fifty years an active organist in Pennsylvania and New York, has made a record of service in churches which few men are able to achieve.

Mr. Schweitzer, who at present is holding the post at St. Thomas' Reformed Church, Reading, Pa., is a native of Pennsylvania, having been born at Freemansburg Sept. 6, 1867. At the age of 15 years he was appointed organist of the Lutheran Church in his native town. His father and a sister had preceded him in the same capacity. At this time he was receiving instruction in piano and harmony from Charles E. Knauss, a noted pianist of Easton, Pa.

In 1890 Mr. Schweitzer was appointed organist and director of St. Paul's Lutheran Church, Catasauqua, Pa. Here he met his future wife, who was then a member of the alto section of the choir. Five years later he was appointed organist of Grace Lutheran

Church, Bethlehem, Pa., where he had the assistance of a chorus choir and solo quartet. Dr. J. Fred Wolfe, director of the famous Bach Choir, was his first organ instructor. In November, 1903, Mr. Schweitzer was appointed organist and choirmaster of the largest English Lutheran church in Brooklyn.

Henry S. Schweitzer



Here he had a chorus choir of boys and adults numbering fifty voices and a three-manual Möller organ. At the time he was serving the Brooklyn church he was a student at the Guilman Organ School under Dr. William C. Carl. In 1904 he completed the post-graduate course and thereafter was associated with Dr. Carl for a number

of years in the work of the school. During his residence in New York City he gave many recitals and had a large class of students.

In 1910 Mr. Schweitzer successfully passed the fellowship examination of the American Guild of Organists.

Mr. Schweitzer is now organist and director of St. Thomas' Reformed Church, Reading, Pa., of which Dr. L. M. Erdman is pastor. This church has a three-manual organ of thirty-two registers. It also maintains a chorus choir of thirty mixed voices, with a solo quartet. Mr. Schweitzer has given many musical services, presenting the cantatas of prominent composers of all schools.

CANNARSA COMPANY WORK

Organ at Monongahela, Pa., Designed by John A. Bell Is Finished.

The Cannarsa Organ Company of Pittsburgh has completed the reconstruction of an organ for the First Methodist Church of Monongahela, Pa., according to specifications by John A. Bell. The instrument is virtually new, the console being entirely new, and important additions of stops being made to all divisions. In addition to this an echo has been installed in the tower, playable from the third manual. Mr. Bell gave a dedicatory recital Dec. 17. Miss Luella Scott, organist of the church, played at the dedicatory service Dec. 13. The resources of the organ are as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Harp, 4 ft., 49 tones.
Chimes, 21 tubes.
Tremolo.
Tower Chimes, 11 bells.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremolo.

ECHO ORGAN.

Spitz Flöte, 8 ft., 73 pipes.
Spitz Flöte Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes, 21 notes.
Harp, 49 notes.
Tremolo.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Major Flute, 8 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.
Dolce Flute, 8 ft., 12 pipes.

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These features, combined with the rapidity, simplicity, quietness, reliability as well as durability of the Wicks action — which operates direct from key to pipe, without intermediate superfluous and troublesome mechanism — prompt such authorities as Dr. Koch to state that *the Direct Electric Action is the final stage in the age-long evolution of organ action.*

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Pittsburgh Events; Allan Bacon Recital; Heinroth Farewell

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Jan. 20.—The local Guild chapter is enjoying a particularly active season under Dean Julian R. Williams. On Dec. 30 the members had the pleasure of hearing Allan Bacon, organist of the College of the Pacific at Stockton, Cal., who stopped at Pittsburgh on his Eastern tour to give a recital for the chapter in the Shadyside Presbyterian Church. Mr. Bacon played the following, which contains several changes from the program as originally planned and printed: Prelude and Fugue in C minor, Bach; Prelude in D minor, Clerambault; Chorale Prelude, "In dulci júbilo," Bach; Chorale Improvisation, "In dulci júbilo," Karg-Elert; Chorale in A minor, Franck; Allegro and Scherzo from Symphony No. 2, Viërne; "Requiescat in Pace," Sauerby; "The Squirrel," Weaver; "Isthar" (a tone poem), Stoughton; Spinning Song, Mendelssohn (transcribed by Allan Bacon); "Angels," Ruggles; "The Ride of the Valkyries," Wagner. After the program Mr. Bacon repeated "Angels," which was originally composed by Carl Ruggles for six muted trumpets, and arranged for organ by Farnam. It is written in the modern idiom.

Dr. Charles Heinroth and Mrs. Heinroth were the guests of the chapter at a farewell dinner held at Cathedral Mansions Jan. 12. Their popularity brought out the largest attendance ever experienced in the history of this chapter, 111 being present. The Heinroths were deeply moved by the warm expressions of friendship and the high esteem in which they are held by Pittsburgh organists. The evening was filled with sincere tributes and was one of the most enjoyable affairs ever staged by the chapter.

Besides the dinner held by the Guild chapter for Dr. and Mrs. Heinroth, they were entertained by numerous other organizations before their departure for New York. The Pittsburgh Orchestra Association entertained the guarantors at a reception Jan. 18 in their honor. This reception was held at the Pittsburgh Athletic Association after the Chicago Symphony Orchestra concert at Syria Mosque. On Jan. 19 Dr. Heinroth was one of the honor guests at the yearly Benjamin Franklin's birthday banquet of the Junta Club at the University Club, with Dr. Thomas S. Baker, president of Carnegie Institute of Technology, the other honored guest. Mrs. Heinroth was honored at a luncheon given by the board of governors and past presidents of the Tuesday Musical Club on the same day. Jan. 20 the Musicians' Club of Pittsburgh held a reception in honor of the Heinroths. Carnegie Institute entertained them at the Pittsburgh Golf Club Jan. 22. The Third Presbyterian Church will hold a reception on Jan. 26, and on Jan. 29, in the foyer of Carnegie Music Hall, there will be a reception, with members of the Art Society as the hosts.

Dr. Sigfrid Karg-Elert, the noted German composer, will give a recital under the auspices of the Guild chapter in North Side Carnegie Hall Feb. 1. Chapter members are busily engaged in promoting the success of this undertaking.

Mrs. Blanche Jamieson Kensey, our efficient chapter secretary, recently took the position as organist at the Hawthorne Avenue Presbyterian

Church, Crafton, a suburb of Pittsburgh.

Albert Reeves Norton recently was appointed organist of the First United Brethren Church at Greensburg, Pa.

Jan. 13 marked the 105th anniversary of the birth of Stephen C. Foster, Pittsburgh's nationally-known composer. Observance of the anniversary here took the form of exercises in Allegheny Cemetery, with Foster melodies sung under the direction of Lyman Almy Perkins. Antonio Modarelli, conductor of the Pittsburgh Symphony Orchestra, placed a wreath on the Foster grave in the name of the Civic Club and people of Allegheny County. Another was placed by Edward A. Montgomery, Pittsburgh representative of the National Association of Composers, Authors and Publishers. Public schools, theaters and churches joined in the observance. Foster melodies were played on the chimes of Calvary Episcopal Church, Trinity Cathedral, the Highland Presbyterian Church and St. Stephen's Church of Sewickley. Dr. Caspar P. Koch included a Foster composition in his recital at North Side Carnegie Music Hall Jan. 10.

Mrs. Esther Prugh Wright, organist of the First Baptist Church, who recently returned from France, where she studied for two years under Marcel Dupre, gives a recital Jan. 28 in the Mifflin Avenue M. E. Church.

Article by R. Buchanan Morton.

R. Buchanan Morton, organist and director at the House of Hope Presbyterian Church, St. Paul, Minn., is the author of a valuable article in the *Religious Education Journal* for December, on "The Place of Music in Religious Education." On Dec. 13 the chorus choir directed by Mr. Morton sang Brahms' "Requiem" at the monthly Sunday evening musical service. In spite of the fact that there were eight prominent musical events during the week in St. Paul and in Minneapolis, people who cared for good music came and heard the choir and gave its work high praise.

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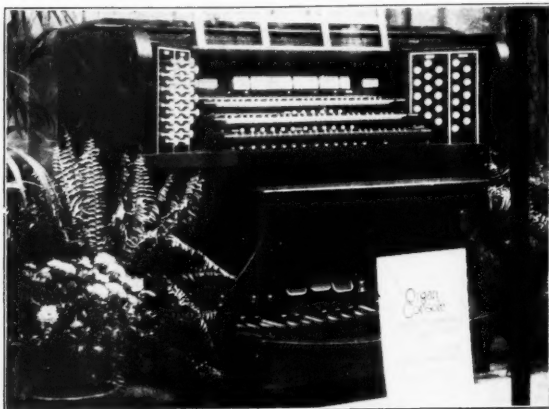
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Noteworthy Service Opens New Year at St. Louis Cathedral

By DR. PERCY B. EVERSDEN

St. Louis, Mo., Jan. 19.—The new year was ushered in at Christ Church Cathedral (Episcopal) on the evening of Sunday, Jan. 1, with a visit of All Saints' choir (colored), who gave the first part of "The Messiah" and the Hallelujah Chorus, with D. R. Philippi, organist of the cathedral at the organ, and E. Spencer Tonus, director of All Saints' choir, directing. Only praise has been heard for the work of this chorus, which has an enviable record musically. Mr. Philippi reports that the choir of forty-five voices was so well drilled that it could have sung the whole oratorio without accompaniment. This choir is to visit the cathedral again on Sunday evening, March 6, and will give a program of spirituals.

It was our good fortune to attend the Christmas morning service at the Second Presbyterian Church, where C. Albert Scholin is doing excellent work, and a beautiful service was closed by the enlarged choir singing the "Hallelujah Chorus" immediately before the benediction, with the congregation standing.

Mr. Scholin has moved his main chorus to the south gallery, where he has a console controlling both the gallery and chancel organs, and has placed in the chancel stalls a vested choir of men and boys.

The service was preceded by Yon's "Christmas in Sicily" and concluded with W. T. Best's Christmas Postlude. The antiphon was by Dickinson and the offertory anthem by Coombs. Mr. Scholin is planning more antiphonal and descant work and is doing much to elevate the standard of church music in St. Louis.

Allan Bacon, a former St. Louisan, now of Stockton, Cal., gave a recital at the Third Baptist Church on the evening of Jan. 15 under the auspices of the Missouri chapter, A. G. O.

Miss Lillian Nordman played a prelude recital at First Church of Christ, Scientist, Thursday evening, Jan. 7, substituting for Dr. Eversden. She played numbers by Cesar Franck, Widor and Bach.

G. Calvin Ringenberg, the new organist at St. Peter's Episcopal Church, has been appointed successor to the late Charles Galloway as organist and

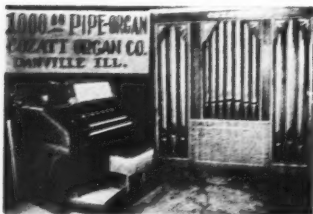
Henry F. Seibert



HENRY F. SEIBERT resumed his weekly recitals at the Town Hall, New York, Jan. 8. During the Christmas season Mr. Seibert and his quartet at Holy Trinity Lutheran Church, New York, gave the annual carol service to an overflow audience. Ten years ago Mr. Seibert arranged the first musical event of his term of office at Holy Trinity Lutheran Church, New York, and played to an audience of twenty-five people. The audiences have increased to such a size that chairs must be placed in the aisles. Among Mr. Seibert's recent recitals have been performances at White Plains, N. Y., Passaic, N. J., a dedicatory recital at Middletown, N. Y., Steubenville, Ohio, Hazleton, Pa., and, with his quartet, at the Hotel Astor on the occasion of the annual meeting of the Lutheran Society of New York. A return engagement will be played at the Norwegian Seaman's Church, Brooklyn, the last Sunday night in February. Mr. Seibert will again be assisted by his quartet.

director of the choir at Washington University.

Christian H. Stocke of Salem Evangelical Church is planning a series of Lenten recitals to be given on Sunday afternoons in which he will be assisted by the church choir and other soloists.



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S O S -- ORGANISTS!

The Northern Ohio Chapter, A. G. O., through its members is endeavoring to get the City of Cleveland to relocate its five-manual 150-stop organ in the Public Auditorium. This organ, through no fault of the organ builder, was badly placed. It has been useless for organ recitals for that reason. The executive committee passed a resolution that any member would be willing to play organ recitals free for a period of three years to help defray expenses if necessary, if the organ is relocated. If you have ever heard this instrument and think it would be wise for the city to spend \$20,000 to relocate and save this magnificent instrument, would you please write me to that effect. Your letter will help us. EDWIN ARTHUR KRAFT, DEAN, TRINITY CATHEDRAL, CLEVELAND, O.

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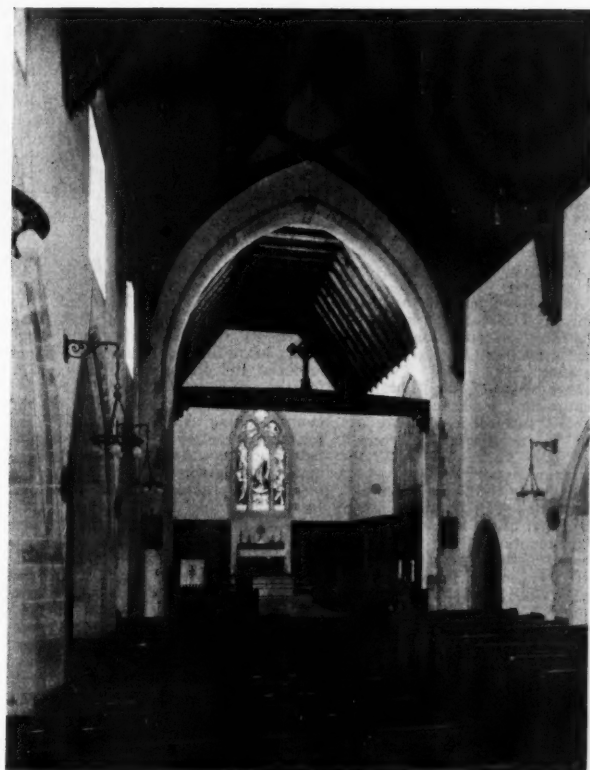


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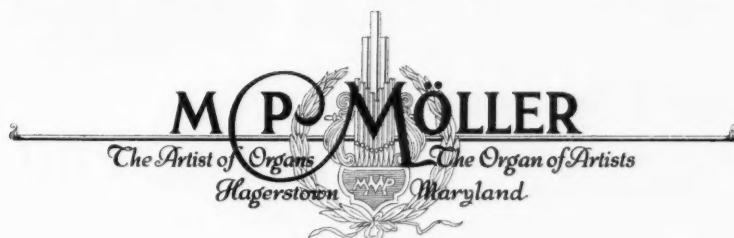


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Who Was Inventor of Harmonic Flute? Light on Question

By DR. CASPAR P. KOCH

(Organist of North Side Carnegie Music Hall, Pittsburgh, Pa.)

A recent contributor to the columns of *The Diapason* attributes the invention of the harmonic variety of organ flutes to Cavaille-Coll, the eminent Spanish-French organ builder of the nineteenth century. In view of the respectably authority of its orchestral prototype, the flauto traverso, as also in view of the proclivity of Renaissance and Baroque organ builders toward the imitation of the various band and orchestra instruments in their organs (the tendency is by no means "modern"), it were indeed strange if the craftsmanship of medieval builders had not been directed toward an imitation of this popular instrument.

A few volumes on organ stops with in ready access were consulted with the following result:

Wedgwood, "Dictionary of Organ Stops," under "Harmonic Flute," page 86; "Invented by Cavaille-Coll," and page 88; "First embodied in his (Cavaille-Coll's) fine organ of St. Denis." Audsley, "Organ Stops," under "Harmonic Flute," page 161: "This stop was invented by Cavaille-Coll, and inserted, for the first time, in the organ in the Royal Church, St. Denis, in the year 1841."

Barnes, "The Contemporary American Organ," page 55: "Harmonic flutes were invented and extensively used by Cavaille-Coll."

Other writers could be cited with equal unanimity, but the above will suffice for our purpose.

More than 300 years ago, during the years 1618-1621, Michael Praetorius published a monumental work, the "Syntagma Musicum." The second volume is entitled "De Organographia," of which the second edition, published in 1619, is before me as I write. On pages 128 and 138 he describes in detail "a new way of making flutes." He states that the tone is produced by "übersetzen oder übergallen"—that is, by skipping the fundamental and sounding the octave or the twelfth. We are told that it is made of wood or metal, and that examples are to be found both in 8-ft. and 4-ft. pitch in the organ at Gruningen. On page 188 he reproduces the stop specification of the Gruningen organ, built by David Becken in the year 1596.

In another volume, the "Theatrum Instrumentorum," published in 1620, more than 100 musical instruments are illustrated in a splendid series of woodcuts. On plate XXXVII the metal harmonic flute, 4-ft., is drawn to scale, in proximity to the diapason, 8-ft. The body of the 4-ft. flute is slightly longer than that of the 8-ft. diapason.

I find no mention of the nodal hole in Praetorius. Wedgwood's Dictionary says: "By Cavaille's method open flute pipes are pierced halfway up with one or more holes." As a matter of fact, it is on record that this was already done by Sorge in 1773.

We should not be so unkind as to expect infallibility on the part of writers of histories and dictionaries of the organ, albeit we look to them for information rather than misinformation. But is it too exacting to expect of them that they acquaint themselves with the most important source of information on all matters pertaining to the organ of the sixteenth century?

Allan Bacon Heard in Oak Park.

Allan Bacon, A. A. G. O., organist of the College of the Pacific and a recitalist who has established himself

Christian H. Stocke



THE THREE-MANUAL KILGEN ORGAN at Salem Evangelical Church, St. Louis, was dedicated at a special service Sunday morning, Dec. 20. The ritual of dedication was read by the pastor, the Rev. J. H. Overbeck, and the congregation, and the responses were sung by the vested choir of fifty under the direction of Christian H. Stocke, organist and choir director of the church. The organ numbers were: Largo, Handel; Chorale Prelude, "A Mighty Fortress Is Our God," Luther; Chorale, "From Heaven Above to Earth I Come," Luther; Revery on "Silent Night"; "Jubilate Amen," Kinder.

In a dedicatory recital which marked the Christmas Eve service Mr. Stocke played: "The Holy Night," Vail; Christmas Pastorale, Dinelli; Christmas Offertory, Barrett; Largo, Handel; Revery on Christmas Hymns, C. H. Stocke; "Hymn of the Angels," Hardy; "Hallelujah Chorus," Handel.

firmly in many parts of the country, stopped in Chicago on his Eastern tour in January and was heard in a recital under the auspices of the Illinois A. G. O. chapter and the Chicago N. A. O. chapter Jan. 11. The beautiful First Congregational Church of Oak Park placed its splendid edifice and large and beautiful four-manual Skinner organ at the disposal of the organists for the occasion, with Edwin Stanley Seder, organist and director of the church, acting as the host. After the recital a reception for Mr. Bacon was held in the social rooms of the church and he was greeted by a large number of Chicago organists who had enjoyed his playing. Mr. Bacon played a well-selected program of high merit with both skill and taste, and showed a workmanlike command of his task. Among the things which stood out were a beautifully delicate handling of the Bach chorale prelude on "In dulci jubilo," the Scherzo from Vienne's Second Symphony and Weaver's delightful "The Squirrel," which has attained widespread popularity. The program was as follows: Prelude and Fugue in C minor, Bach; Prelude in D minor, Clerambault; Chorale Prelude, "In dulci jubilo," Bach; Chorale Improvisation, "In dulci jubilo," Karg-Elert; "The Bells of Ste. Anne de Beaupre" and "Up the Saguenay," Russell; Symphony 2 (Allegro and Scherzo), Vienne; "Requiescat in Pace," Sowerby; "The Squirrel" (Scherzino), Weaver; "Ishtar" (a tone poem), Stoughton; Spinning Song, Mendelssohn; "Ride of the Valkyries," Wagner.

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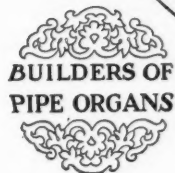
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Lancaster, Pa., Chapter.

On Sunday evening, Dec. 20, in St. Paul's Reformed Church, Lancaster, the combined choirs of the city, 125 voices, under the direction of Horace E. Reichardt, with the instrumental support of Charles E. Wisner at the organ and Edna J. Mentzer at the piano, presented a noteworthy Christmas carol service, sponsored by the Lancaster chapter. The program follows: Hymn, "Hark! the Herald Angels Sing"; invocation, the Rev. F. A. Anspach, pastor of St. Paul's Church; carol, "It Came upon the Midnight Clear," Dr. William A. Wolf, president of the Pennsylvania council, N. A. O.; Scripture lesson, the Rev. Harry A. Swartz, president of the Lancaster Ministerial Association; a them, "Adeste Fideles," Novello, by the chorus; offertory, Christmas Pastoral on "Silent Night," Harker, played by Charles E. Wisner, organist of the First Presbyterian Church; anthem, "There Were Shepherds," Vincent, by the combined choirs; congregational hymn, "O Little Town of Bethlehem"; anthem, "Hallelujah Chorus," from "The Messiah," Handel, by the chorus.

The January meeting of the Lancaster chapter proved a decided novelty by reason of the visit by the members to various churches of the city where the possibilities of the organs were demonstrated. At Otterbein U. B. Church Miss Carolyn Diller at the piano and Mrs. Ray B. Hall at the organ played an arrangement of the Rachmaninoff Concerto. At the seminary and college chapel of Franklin and Marshall College Dr. Harry A. Sykes gave a fitting demonstration and in like manner Howard Bailey gave a demonstration of the organ at St. John's Episcopal Church.

Impressive Harrisburg Service.

Impressive and dignified was the processional hymn "O, 'Twas a Joyful Sound to Hear," by Parker, sung by the choir of fifty voices of St. Stephen's Cathedral, followed by half a dozen clergy and the Right Rev. Wyatt Brown, D. D., Litt. D., bishop of the Harrisburg diocese of the Protestant Episcopal Church. The occasion was a festival choral service under the direction of Alfred C. Kuschwa, organist and choirmaster of the cathedral and president of the chapter, on Tuesday evening, Dec. 8. The Very Rev. Oscar F. Treder, D. D., dean of the cathedral, had charge of the devotions and intoned with the choir Smolensky's a cappella setting of the Lord's Prayer, creed and versicles. The Nunc Dimittis used was in B flat by Stanford. The choir of boys and men was heard in noteworthy renditions of two a cappella choruses—"O Wisdom," Noble, and "Save and Keep, O Lord," Gillette—the soloists being John W. Wilson, baritone; Paul W. Stouffer, tenor; and Max Schubert, boy soprano, one of the few surviving relatives of the great Franz Schubert. Harrisburg is proud of this splendid choral organization of boys and men, with beautiful, resonant voices, who have developed the art of choir singing to a high state of perfection.

The organ selections for this service were: Prelude, "Piece Heroique," Franck (played by Arnold Bowman, organist and choirmaster of the First Church of God, New Cumberland); offertory, Finale, Symphony No. 1, Maquaire (played by Frank A. McCarell, organist and choirmaster Pine Street Presbyterian Church); postlude,

Fugue on "We All Believe in One God," Bach (played by Lillian Treder, assistant organist of St. Stephen's).

The high peak of the service was the address by Bishop Brown on the subject "Music and Religion." He said:

Men sing about that which they love and they love that which they sing about. Religious music is the medium by which we show our joy in our love and praise of God. In the record of the first Christian service we find that music had a part and in the Scriptural story of the Last Supper we are told that when they had sung a hymn they went out to the Mount of Olives. In the first Christian churches we might well believe that all music was adapted from the ancient Hebrew chants. St. Ambrose, bishop of Milan, first brought plainsong into religion with the dramatization of the mass in which all of the congregation took part. We find, however, that congregational singing gradually disappeared and that most of the sacred music that has come from the early ages was written for the celebrant and a trained choir.

The use of the organ and other musical instruments was not introduced into the church until the seventh century and then only in the Western church. Even today no musical instruments are used in the Eastern churches. Until this time there is no record of singing accompanied by playing. In the Old Testament we are told that David sang and played on his harp, but the playing took place only in the interlude. During the singing the instrument remained silent. Since the fourth century Christ's Passion and the Christian's devotion to Him has been sung in solemn form. The early Reformation banished for a time much of the beauty of church music, but the church of today is returning to the song that stirs man's emotions and cleanses his spirit.

CLARENCE E. HECKLER,
Recording Secretary.

The meeting on Jan. 12 took the form of a recital on the new three-manual Casavant organ in Covenant Presbyterian Church. The program included: Festival Prelude on "Ein feste Burg," Faulkes, and "The Bee," Schubert-Nevin (Miss Violet E. Cassel, Camp Curtin Methodist Church); Chorale Prelude, "Jesus, My Joy," Bach, and "Overture Triumphale," Ferrata (Miss Kathryn B. Lein, First Methodist Church, Steelton); Canon in B minor and Sketch in F minor, Schumann (Clarence E. Heckler, Christ Lutheran Church); "A Cloister Scene," Mason, and Concert Overture in C minor, Hollins (Miss Esther Kauffman, Covenant Presbyterian Church); "Romance sans Paroles," Bonnet, and Toccata (Symphony 5), Widor (Frank A. McCarell, Pine Street Presbyterian Church).

Easton, Pa., Chapter.

The Easton chapter enjoyed a Christmas party at the home of Mrs. Hazel Kleckner Dec. 28. A business meeting followed and a committee was appointed to arrange a musicale in February during the George Washington bicentennial celebration.

At the January meeting, held in St. Paul's Lutheran Church Jan. 18, a series of Lenten recitals was suggested and a committee was appointed to further this and to arrange programs.

George B. Nevins, well-known composer, was elected to honorary membership in the chapter, and one active member was admitted.

SHIRLEY BRENDEL, Secretary.

Reading, Pa., Chapter.

The Reading chapter held its monthly meeting on Dec. 22 at Wittich's Music Hall. After the business meeting we enjoyed a well-arranged program. N. Lindsay Norden and E. O. Shulenberg, secretary of the Miller Organ Company, were the guest speakers. "Training the Ear" was the subject of the fine address by Mr. Norden. Mr. Shulenberg gave a very interesting talk on "The Organ." Between the addresses Miss Roberta Meyers, soprano soloist of St. Matthew's Lutheran Church, rendered several selections.

The monthly recital was held Jan. 3 at Trinity Lutheran Church with Car-

Bernice McDaniel Booth



MRS. BERNICE McDANIEL BOOTH, well-known organist of Springfield, Ill., is the first president of the newly-organized Springfield chapter of the National Association of Organists, which starts out with enthusiasm and a large membership.

Mrs. Booth received her early organ training under Professor Clarence Mayer of the Springfield College of Music and Allied Arts and then studied under the late Charles Galloway of St. Louis. Later she worked with Edwin Stanley Seder and Charles M. Courboin and at Illinois Wesleyan University. She has been organist and director at several Springfield churches. First she was at the First Presbyterian and then at the First Congregational. Her latest post was at the First Methodist, known as "the stone church on the corner." Here she played for seven years. An illness which involved an operation compelled her to resign her position and while regaining her strength she has not resumed active church work.

roll W. Hartline in charge of the program. The cantata "The Story of Bethlehem," by West, was rendered by the combined choirs of Holy Cross Memorial Methodist Church and Trinity Lutheran Church, about sixty voices. The chorus was directed by Mr. Hartline and was accompanied by John H. Duddy, organist and choir director of Holy Cross Memorial Church.

The chapter is planning to have the next special feature at St. Paul's Reformed Church, Jan. 28. A solo choir will present Matthews' "Conversion" and "The Slave's Dream." The choir will be directed by Mr. Matthews himself.

IVA A. SPACHT,
Recording Secretary.

Worcester, Mass., Chapter.

The January meeting of the chapter was held at the studio of Frederic Ware Bailey, the speaker being Claude E. Saunier, organist of the First Church of Christ, Scientist, Boston. His subject was "Music as an Applied Art to Show How Church Music Can be Made to Function in a Vital Way, Not Only in Churches, but in Homes and the Community."

FANNIE A. HAIR, Secretary.

Baltimore Chapter.

Instead of the regular meeting the second Wednesday morning of January, the Baltimore chapter met Monday evening, Jan. 11, at the home of the president, Miss Katharine E. Lucke, for a social evening. Preceding the entertainment for the evening, which was in charge of Miss M. I. Ermold, chairman of the program committee, a brief meeting of the executive com-

mittee was held, transacting several items of business. Enthusiasm was manifested in the playing of several interesting games prepared for the occasion. A number of invited guests were present, the object being to interest them in the organization as active or subscribing members. Refreshments were served before disbanding for the evening.

Coming events sponsored jointly by the Baltimore chapter, N. A. O., and the Chesapeake chapter, A. G. O., are public organ recitals at the Peabody Conservatory of Music Jan. 21 by Lillian Carpenter, F. A. G. O., member of the faculty of the Institute of Musical Art, Juilliard School of Music, New York City, and, Feb. 18, by Alexander McCurdy, Jr., organist of the Second Presbyterian Church, Philadelphia.

A. M. CLINE,
Corresponding Secretary.

Springfield, Ill., Chapter.

The newly-formed Springfield chapter, of which Mrs. Bernice McDaniel Booth is president, has had programs this season as follows:

October—At Grace Lutheran, Mrs. J. O. Taylor, organist in charge.

November—At First Presbyterian, Mrs. Booth, organist in charge.

December—At First Presbyterian, Miss Helen Nettleton in charge.

January—At Central Baptist, Mrs. August Pabst in charge.

The February program will be heard in the auditorium of the First Congregational Church, with Mrs. A. R. Drennan the organist in charge.

Besides the monthly programs open to the public, the chapter is planning study periods for the club membership only to be held on the fourth Tuesday of every month. At these times the members will discuss hymn playing, improvisation, adaptation of piano accompaniments to the organ and other subjects.

Kentucky Chapter.

Ernest A. Simon, choirmaster and organist of Christ Church Cathedral, Louisville, was the speaker for the January meeting. A number were present and greatly enjoyed the talk. Mr. Simon traced the progress of early music through its development into the Gregorian chant and the influence exerted by its churchly atmosphere and authority. This he illustrated by reference to such men as Palestrina and the school of counterpoint and notation of which Rome was the center. Mr. Simon emphasized the intimate relation which the words of hymns and anthems bear to the music both as to accent and interpretation, and the necessity for a certain declamatory precision whereby the sense of the words is conveyed immediately to the hearer. He deplored the indifference of much church music as handled by choirs with no sense of reverence. This condition he traced to the feeble and uninspired singing of most Sunday-schools, where the trashy becomes a habit.

Miami Chapter.

A most interesting lecture was given before the members and their friends at the regular meeting of this chapter Dec. 23 by George W. Stanley, president of the Rhode Island chapter and representative of the Frazee Organ Company, who came up from Key West, where he is installing an organ, to visit our chapter. The subject of his lecture was "Synthetic Registration; Its Uses and Abuses." Many new ideas on registration were presented to the listeners and were illustrated by Mr. Stanley on the residence organ of Mr. Gates, at whose home the meeting was held.

On Jan. 11 the annual election of officers of the Miami chapter was held and the following were unanimously elected to serve during the coming year: Mrs. Florence Ames Austin, president; Charles T. Ferry and Miss Bertha Foster, vice-presidents; Miss Alva Robinson, secretary, and L. D. Gates, treasurer.

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The Diapason

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CHICAGO, FEBRUARY 1, 1932.

MORE ABOUT PROGRAMS

The subject of recital programs is in danger of becoming as hackneyed wherever organists are gathered as has been the topic of free performances for some time. The Diapason has frequently had a word on the one-sidedness of so many lists of compositions played in public. On the one hand we have those who will give us nothing but Bach and Cesar Franck, and some modern compositions which, had they been composed by men with Irish names would never be permitted on any program. At the other extreme are the so-called organists who never go more deeply into organ literature than the Londonderry Air, and, worst of all, cannot play this with any degree of artistry. The bewildered tyro or mere music-lover who goes to an organ recital is driven by the first class to find some solace listening to the latter class, and thereby the cause is done irremediable harm.

Not that we have any desire to condemn those who keep their offerings at what they consider the highest level. But we do agree with Van Denman Thompson, who in the November issue of The Diapason had a remarkably thought-provoking article in which he declared that a great deal of organ music was not good enough. He closed his argument with the statement that "it is quite as necessary to exclude the dull, sterile, verbose and bombastic as it is the tawdry and superficial," which hit the nail on the head. We wonder when he said this whether he had in mind some of those forerunners of Bach who should have ceased running long ago or some modernists who have nothing to say and take all evening to say it.

According to Dr. Roland Diggle a group of organists of Los Angeles discussed this subject recently and he added a plea for more of the Romantic school and more playing of Guilman, Mendelssohn, etc. But Guilman and Mendelssohn seem too old-fashioned and unsophisticated to those addressed.

Sometimes we wonder if the matter is not one of style. Two or three of our foremost recitalists lean toward a certain group of composers. The lesser ones feel it incumbent upon them to follow their example and a style is created which one can fight as successfully by means of argument as he could have fought bobbed hair and short skirts in the day of their vogue—or long hair and long skirts today.

While organs have been improved as concert instruments in a really marvelous degree in the last twenty years, the organ recital seems to draw smaller audiences and to arouse less interest than in the days of the tracker action. A little eclecticism might save the situation—a little concession to those who still love a melody. But those who must make their programs appear imposing probably will go right on presenting that which serves their purpose, too often playing badly things which the virtuosity of such men as the late Lynnwood Farnum could exalt.

The console fakers whose secret of success lies in the tremolo and the vox humana likewise will go on their way, and between the two the organ recital unfortunately threatens to be crushed.

THE LIFE OF PETER C. LUTKIN

What a refreshing chapter in American history is presented by the career of the late Peter Christian Lutkin! His life, covering nearly four more than the allotted three-score and ten years, virtually all was devoted to promotion of the best in church music in Chicago and vicinity. As a mere boy he began his rarely useful service to religious music as a choir boy in the old Cathedral of SS. Peter and Paul. Then he graduated to the post of organist, and thence went on to better positions and left his impress in such churches as St. James' Episcopal and the First Methodist of Evanston. He was one of the earliest of the pupils of Clarence Eddy and that fact directs attention again to the immeasurable service rendered in the production of capable organists by this Chicagoan who has passed his eightieth birthday. While still teaching theory and playing the organ Dr. Lutkin founded the Northwestern University School of Music and lived to see it grow to great prominence, though he was not spared to witness the completion of the fine new music building for this school and the hall and organ which are to be named in his memory. Then he founded the Evanston Musical Club, and it developed into the North Shore Music Festival, which he directed until last year. In another field he founded the A Cappella Choir of Northwestern University, always his pet organization. This fine chorus not only established a place all its own, but has been the pattern for the formation of similar organizations throughout the country. Meanwhile he assisted in the editing of hymn-books and in a hundred ways from day to day made his influence on behalf of better church singing and playing felt. And the traditions inculcated in him by Eddy and Haupt he passed on to another generation of effective organists.

It should be an inspiration to all to contemplate the life of this man, who, born in a Wisconsin village of Danish parents, came to Chicago as a child, lost both his father and his mother, began as a choir boy and tilled the soil with faithfulness and energy year after year, leaving rich fruits. And the best part of it all is that we have had, and still have, many Peter Christian Lutkins among us, which is a cause of congratulation and an assurance of a splendid future for organ and choral music.

J. WARREN ANDREWS

Another example of the finest type of American organist, teacher and gentleman was taken away in the death on Jan. 18 of J. Warren Andrews, for more than thirty-three years organist and choirmaster of the Church of the Divine Paternity in New York. He, Dr. Brewer and Dean Lutkin all were members of that devoted and distinguished group which founded the American Guild of Organists. To The Diapason there is a distinct personal loss in the passing of all three of these men, for they were staunch friends and frequent advisers of this paper and all of them were charter subscribers, whose loyal friendship during the twenty-three years of The Diapason's existence was an asset of inestimable value.

Mr. Andrews may aptly be characterized as the "beloved disciple" of the circle of organists in which he moved. Kindness was his most noteworthy attribute. To the many pupils—some of them now among our most distinguished organists—whom he trained he was as much a father and friend as a musical preceptor. As one of his pupils writes, "many will mourn the loss of this great friend and teacher, but he will live forever in their hearts." A more enviable tribute no man could receive.

WORTH SHOUTING ABOUT

It was indeed an event of great musical and social importance which marked the opening of the Möller concert organ in the new Waldorf-Astoria Hotel in New York on the evening of

Jan. 6. Our news columns tell the story in detail, but it is worth while dwelling on the significant fact that so large and so distinguished an audience can be brought together to hear a new instrument and a famous foreign visitor. We only hope that some of our great American performers, who, to say the least, hold their own with any organists the present generation has produced, will be able to draw equally noteworthy audiences with greater frequency. One can forgive the press representative his enthusiasm over the fact that, as a letter to The Diapason from the man in charge of the seating and publicity arrangements for the evening points out, there were more than 600 organists and 400 clergymen present—which is not merely a press agent's estimate, but was confirmed by The Diapason. Despite a pouring rain nearly every organist in Greater New York and many from distant cities came out, and in the audience were such men as Adolph S. Ochs, publisher of The New York Times, and Monsignor Lavelle of St. Patrick's Cathedral. Let us rejoice and shout hurrah with the publicity man that this was so and hope that the story may be repeated so often that it will no longer stand out as news.

The Pacific Coast Musician and its editor, Frank H. Colby, are to be congratulated on the fact that this paper, which ably records musical history as it develops in the western extremity of the United States, and advocates the cause of music in Los Angeles and over a wide territory, has just completed twenty years of existence. Mr. Colby has conducted a paper that is always interesting and always informative. Being himself an active organist, the cause of the organist finds excellent and sympathetic representation in his columns.

"Canned" Church Service.

[From The Musical Forecast, Pittsburgh.]

Recently the Radio Corporation had the distinction of presenting the first complete "canned" church service, which was shown in its Fifth avenue office. The combination of sound with the photographed service brought a number of comments from the audience. These ranged in tone from the remark that the close-ups of the choir girls revealed they had on entirely too much lip-stick down to the fact that the trivial matter of a prayer had somehow been overlooked and failed to make its appearance at any time during the service.

Such an experiment must start a number of persons thinking, and the outcome is still a matter for personal conjecture. It seems doubtful that persons will assemble in a large hall to hear their church service being projected through a mechanism.

The failure of such an attempt seems probable. The photographed organologue, in which the audience is supposed to join in song, is usually welcomed with a lusty vocal reply by the audience in the presence of an organist in person, but the "canned" organologue gets no response from the audience.

There are such things that require atmosphere, mood and a general blending of spirits for the success of the event, and the church service seems to be among these. Those persons who fear that the "talkies" may take away their choir, preacher and organist are unnecessarily apprehensive.

"Oft in the Stilly Night."

Christmas Eve on a leading radio station in New York:

Announcer: "The program will close with that old German Christmas carol 'Oft in the Stilly Night.'"

For a moment one hopes that the announcer, not knowing German, has erred, thinking he has given us the English equivalent of "Stille Nacht, heilige Nacht," which is an old German Christmas song. But a moment later, to our consternation, we hear "Oft in the Stilly Night"! It isn't an error in translating; it is just a big mistake. For, as you know, "Oft in the Stilly Night" (Tom Moore's poem) isn't an old Christmas song by any manner of means and is not so very Germanic!—"Mephisto" in Musical America.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of The Diapason of Feb. 1, 1912—

Edward Kreiser was to preside at the console at the dedication on Feb. 6 of the large Skinner organ just installed in the Grand Avenue Methodist Church at Kansas City, Mo. The instrument was one of four manuals and sixty-five sets of pipes.

The Rudolph Wurlitzer Company completed an addition costing \$150,000 to its plant at North Tonawanda, N. Y.

Casavant Freres of St. Hyacinthe, Quebec, had completed construction of an American plant at South Haven, Mich.

Dr. John McE. Ward's twenty-fifth anniversary as organist of St. Mark's Lutheran Church, Philadelphia, was observed by the parish and he received several beautiful gifts, including a life-size Carrara marble bust of Wagner from the Sunday-school, an engrossed set of resolutions from the church council and a silver loving cup from the choir.

TEN YEARS AGO, ACCORDING TO the issue of The Diapason of Feb. 1, 1922—

Henry Pilcher's Sons celebrated the centennial of the establishment of their business with a banquet Jan. 2 at their factory in Louisville. In 1820 Henry Pilcher, the first, grandfather of the present senior member of the firm, began his career as an organ builder in Dover, England. He came to America in 1832 and established a factory in New York.

The University of Minnesota awarded the contract for the construction of a four-manual organ to the Austin Organ Company.

Pietro A. Yon was elected honorary organist of the S. S. Basilica of St. Peter, the Vatican, Rome, by the Chapter of St. Peter.

A four-manual built by M. P. Möller at the Scottish Rite Cathedral in Memphis, Tenn., was opened with a series of five recitals by Clarence Eddy late in January.

Annual Series by Maitland.

Dr. Rollo Maitland announces his annual series of afternoon hours of organ music, to be given on the Saturday afternoons in February at 4 o'clock, on the Hering memorial organ in the Church of the New Jerusalem, Philadelphia. Dr. Maitland's activities during the season have included a lecture before the Reading chapter of the N. A. O., a recital at the Second Baptist Church in Germantown, on the new Kimball organ, and recitals at Allentown Pa., and Raleigh, N. C. In Allentown he gave his third recital with in the year on the large new Möller organ in St. Paul's Lutheran Church. In Raleigh he appeared under the auspices of the Civic Music Association. Here he improvised a symphony in four movements. Although his playing and improvisation continue to receive enthusiastic comment, it is his improvisation which seems to call for special commendation and he is always requested to place an improvisation on his program.

Mlle. Nizan in American Recital.

Mlle. Renee Nizan, a young French organist still in her teens, gave a recital Sunday afternoon, Jan. 24, on the organ of the Second Church, West Newton, Mass. Her registration is said to be remarkable for one so young and her technique is reported as almost sensational in its excellence. She has given recitals in many of the large cities of Europe and has just completed a series of fifty recitals in Canada.

Recitals by Dr. Middelschulte.

Among Dr. Wilhelm Middelschulte's recital dates, aside from his appearance at Joliet to dedicate the new Schaefer organ was one on Jan. 24 at Rockefeller Chapel, University of Chicago. Feb. 3 he will play at the Edison Park Lutheran Church and on Feb. 12 will give a recital at Hope Evangelical Lutheran Church, Chicago.

The Free Lance

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

Dr. Alfred Whitehead, organist and choirmaster of Christ Church Cathedral, Montreal, objects very sweetly and politely to my playing the little E minor Prelude and Fugue (J. S. B.) as if it were a "deeply moving piece of music, one of the most pathetic in the organist's repertoire," and quotes Widor as saying that it should be played as if hewn in granite. The Widor-Schweitzer edition of Bach comments much to the same effect. Perhaps the moral of the occasion is not simply that Macdougall is all wrong—which is quite evident!—but that Bach's music makes such a universal appeal that one may be pardoned if one has one's own interpretation.

On Christmas we heard the Sistine Choir sing several pieces in an N. B. C. broadcast. I noted that the second announcer referred twice to "Adeste Fideles" as a Gregorian melody. How come? In the seventh phrase as sung there was a delightful interpolation of a few grace notes suggesting to me a bit of melismatic ornamentation, but it is usually understood that "Adeste Fideles" dates from the early seventeenth century.

It is immaterial to me whether you are a New Yorker devout or a hater of the big noisy place; in either, or any, case, read Christopher Morley's delightful, appreciative satire, "Swiss Family Manhattan," and forget the depression.

One of the eulogies of Farnam approves the comparative freedom in his programs from arrangements. Isn't it queer that a piece written for the organ, no matter how dull it may be, is by that fact sacrosanct, whereas any transcription is by that fact taboo?

In the program of the M. T. N. A. last month it is surprising to read, in the description of a course in music culture, that "probably for the first time courses in music understanding and appreciation are placed on a parity with history, literature and philosophy." I can name, right off the bat, colleges of the rank of Smith, Vassar and Wellesley that have been doing just that for thirty years or more.

Anti-feminists quote with gusto (by the way, what is gusto?) the phrase "Woman's sphere is the home." Even in music we have once in a while a suggestion that the lack of pre-eminent women composers points to a certain possible inferiority in the make-up of the sex. Let me point out, please, that music gives at least one priceless illustration of the absolute equality and balancing power of women; I refer to the good choral society. Here we have a democracy of voices, each indispensable in its particular function, each equally subordinated to the general good. Thank heaven there can be no argument about this!

Were you one of the Americans who attended the banquet following the international meeting of musicians in 1928 in London? And do you remember that Mrs. Snowden, now Viscountess Snowden, sat at the head table? A tall, handsome woman, with charming manners, and a "good mixer." The rise of Philip Snowden has been most striking. It is worth while noting that Lady Snowden—I cannot quote her exact title—comes from a musical family; her father is choirmaster and her brother organist of the Primitive Methodist Church, Harrogate.

The Winnipeg center of the Canadian College of Organists in October, 1926, issued a report on conditions of church music in western Canada. This pamphlet of thirty-nine pages is one of the most thoughtful and informing of its kind. W. H. Hadow published a paper on hymn-tunes (Church Music Society), also thoughtful and informing, but belonging to the literature of musical stories who shy at sentiment

(which they usually dub sentimentality) and seem to turn naturally toward the dull, stodgy and uninspired. Then there is the report of the archbishops' committee of the Anglican Church, 1922; this made a stir when issued, although I do not know that it had any practical effect.

In studying publications like these one is conscious of the operation of the personal equation; one's liking or disliking hymn-tunes or hymns, for that matter, is usually determined by one's emotional reactions. Some musicians have seemed to me to be governed by their intellect entirely: a piece in excellent form, irreproachable in harmony, reserved in feeling, substantially a piece of tonal architecture, is placed in the godlike class. At the other end of the scale have seemed to me to lie those musicians governed entirely by feeling, swept away on a tempest of emotion. I cannot see how either sort of musician is capable of a broad approach to music either as program maker or performer. There is a zero of feeling, the Plaidy five-finger exercise, the contrapuntal piece like the Bach D minor fugue in book 1 of the "Well-tempered Clavichord," or the Prelude in E flat major in the same book; and from this zero we go by infinitesimal steps to the boiling-point of emotion, like the march-scherzo from the Tchaikowsky Sixth Symphony, or that place in the last page of the Bach Toccata and Fugue in D minor at the prolonged discordant chord that Parry said was the mightiest discord in music.

One of the most interesting of musical games is the plotting out, bar by bar, of the emotional content of a piece admittedly stirring. Call the Tchaikowsky march-scherzo at its wildest moments 100 and value a Plaidy exercise as 1; how would you rate the Fantasy and Fugue in G minor? Get a friend to play the game with you; use the ordinary draughtsman's plotting paper printed in small squares; let the bar-numbers lie at the top and the emotion numbers at the left side. The line that you trace from point to point will give your inter-relations and windings of the emotional curve. Compare the two curves, realizing that they will differ as you and your friend differ in your emotional approach and emotional responsiveness to music. I would mark the first few bars of the fantasy about 15, but would allow the curve to ascend to the 80's and 90's in some of the later places. The fugue, on the other hand, I would keep pretty steadily near 40 throughout, rising possibly to 50 or 55 during the final four or five measures. My personal opinion in regard to the comparative values of the Fantasy and the Fugue in G minor is that the former is immeasurably the finer bit of music.

These personal, private, often whimsical, temperamental and racial reactions to music—and everything else as well—are curious matters. For example, why should I make my rather ill-natured remarks about W. H. Hadow's pamphlet when very likely he is entirely right and I am entirely ill-balanced? This much may be said if one were to examine a large number of curves by musical stories, comparing them with an equal number of curves by romanticists: The curves of the latter would rise higher than those of the former. How far can one descend in the curve of sentiment and not die musically on the spot?

Just as I wrote the last word Uncle Mo—whom I had not seen for several weeks—came into the studio.

"Hullo, Mac; still at it, I see."

"Why not?" said I.

"How does this strike you?"—and I read the last paragraph aloud. Uncle Mo looked puzzled.

"Well!" I exploded, "what about it?"

"What I can't make out," said Mo, "is whether you are making a plea for charity in musical judgments or whether you are saying that one man's opinion is exactly as good as any other man's."

"Well, think it over," said I. "By the way, have you been presented with any of the two billion dollars the Senate voted in January?"

In The Diapason for November, 1929, I wrote an extended estimate of the career of Samuel A. Baldwin as organ recitalist and musician. I won-

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der how many musicians reading of his retirement as organist of the College of the City of New York have realized that no greater testimonial to Baldwin's ability and achievements could be given than the selection of a man like Charles Heinroth as his successor.

I may be mistaken, but I believe that Baldwin will consider the appointment as a magnificent compliment to himself and a striking proof of the honor and dignity of the post he is honorably leaving.

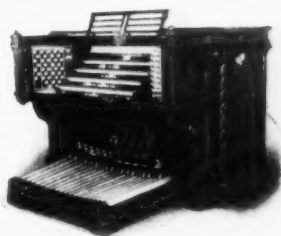
When we read that Karg-Elert is fond of cats we are reminded that Wagner loved dogs, and it may not be amiss to add that Conchita Supervia, the coloratura mezzo, guest of the Chicago Opera Company, has a great interest in turtles.

Hillgreen-Lane Organ Dedicated.

The organ built by Hillgreen, Lane & Co. for the new edifice of Emmanuel Lutheran Church at Elyria, Ohio, was dedicated with a recital on the afternoon of Dec. 13 by Frank Watkins of Youngstown, Ohio. Mr. Watkins played this program: Concert Overture in C minor, Hollins; Evensong, Martin; Scherzo, Rogers; Toccata and Fugue in D minor, Bach; "In Moonlight," Kinder; Intermezzo, Callaerts; "March of the Magi," Harker; "Ich ruf zu Dir, Herr Jesu Christ," Bach; Finale, First Symphony, Vienne.

Christmas Music at Palatka, Fla.

The Christmas celebration at St. Monica's Catholic Church, Palatka, Fla., was the most elaborate ever held there. Preceding the midnight mass, a half-hour organ recital was given by Arthur T. Newman, former organist of the State Street Church, Bristol, R. I. The choir under the direction of Mr. Newman rendered parts of Potosi's "Missa in Te Deum Laudamus" and Concone's Mass in F. Mr. Newman played: "Twilight," Friml; Berceuse, Kinder; "Chant d'Amour," Gillette; Pastorale, Guilmant; Evening Song, Schumann; "A Cloister Scene," Mason.



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Canada

Geneva, Its Organs, and Switzerland's Leading Organists

By SETH BINGHAM

Contrary to a prevalent but mistaken idea, this handsome metropolis on the shores of Lake Lemman, flanked by the massive heights of the Jura and Salève, does not give its attention exclusively to the "S. D. N." (League of Nations); music flourished here before the league was born, and the musical situation would seem to be in very capable hands. The city possesses some notable organs built by the Tschann Brothers, a Swiss firm established in 1873, and through the kindness of my good friends Mr. and Mrs. Paul Veillon of Geneva I made the acquaintance of several organists who are creative musicians as well. One of the most interesting is Henri Gagnebin, director of the Geneva Conservatory. A former pupil of Vincent d'Indy, Gagnebin, still in his forties, is a composer of pre-eminent merit. While at La Croix on the Mediterranean this past summer I heard, via the radio, a distinguished performance of his Second String Quartet, broadcast from Rome.

Gagnebin's music is modern in the best sense of that word. It breathes a vitality and independence of thought which I have rarely found in Swiss music of the older generation. Like England and America, Switzerland long suffered from "imported" music and musicians, often second-rate at that. But a fresh breeze of native health is blowing through the musical Alps. It would be pretty accurate to date the new school of Swiss composition from the beginning of the present century. Gustave Ferrari, Dalcroze and Doret sowed good seed which is now bearing fruit in the works of Montillet, Gagnebin, Honegger and other younger men.

Many Diapason readers undoubtedly have viewed the sober richness of the building which houses the Geneva Conservatory. Last year this institution numbered over 1,300 students, and it will celebrate a century of activity in 1935. It contains a well-proportioned recital hall with a three-manual organ, many practice and class-rooms and an imposing foyer, library and offices.

When Liszt was 24 years of age, the conservatory had the good sense to engage him as professor of piano; the report-book, with terse, illuminating comments in Liszt's handwriting on the personal and musical qualities of his pupils, is one of the library's treasured documents. (Of Mademoiselle —, he had only this to say: "Lovely eyes" . . .) The original portrait of Liszt, painted at this time, hangs in the director's office; it renders vividly the all-compelling charm and beauty of the youthful Liszt. The library archives include the original autograph score of Stravinsky's "Firebird" and many priceless first editions.

The standards of the conservatory are most exacting and the instruction is long and arduous, with a terribly high percentage of failures among the advanced students aiming at a professional career. This severity seems to me justified, for there exist in Switzerland (as in our own country) so-called "schools of music" where the "standards" are about what the student cares to make them. After all, who wants to listen to a mediocre professional?

The conservatory organ I found to be only fairly adequate. It is not one of Tschann's newest or best productions. I give the specification below, merely noting the richness and solidity of the pedal 32-ft. bourdon, the quintadena flavor of the great 8-ft. bourdon, and a meaty 16-ft. bassoon in the swell. Most of the diapasons have a peculiarly reedy tone and sound better in chorus than as soli. The mixtures are good, but disproportionately strong, the flutes satisfactory and the reeds aggressive. The empty hall is quite resonant; when filled it should be ideal for quartet and chamber music, but I suspect the organ tone must suffer. Here is the stop list:

GREAT.

Bourdon, 16 ft.
Diapason, 8 ft.

Bourdon, 8 ft.
Violone, 8 ft.
Gemshorn, 8 ft.
Flûte Harmonique, 8 ft.
Prestant, 4 ft.
Plein Jeu, 5 rks.
Trumpet, 8 ft.

CHOIR.

Principal, 8 ft.
Bourdon, 8 ft.
Sallecional, 8 ft.
Unda Maris, 8 ft.
Diapason, 4 ft.
Flageolet, 2 ft.
Clarinet, 8 ft.
Vox Humana, 8 ft.

SWELL.

Bourdon, 16 ft.
Diapason, 8 ft.
Flûte Traversière, 8 ft.
Gamba, 8 ft.
Voix Céleste, 8 ft.
Echo Flute, 4 ft.
Cornet (5 rks.),
Bassoon, 16 ft.
Oboe, 8 ft.
Trumpet, 8 ft.
Clarion, 4 ft.

PEDAL.

Bourdon, 32 ft.
Contrabass, 16 ft.
Sub-bass, 16 ft.
Cello, 8 ft.
Bourdon, 16 ft. (Sw.).
Gamba, 8 ft. (Sw.).
Flute, 4 ft. (Sw.).
Trumpet, 8 ft. (Sw.).
Bass Trumpet, 8 ft. (Sw.).
Bombarde, 16 ft.

Accessories—Four fixed general combination pistons (blind); three free general combination pistons (visible); great on-off (foot); swell, choir and great reeds on-off (foot); swell and choir expression; crescendo; tremolo.

Outstanding among the organists I heard at Geneva is William Montillet, the type of creative artist we find in Marchal or Bonnet, and quite worthy to rank beside them. Montillet, who was born in 1879, is organist of St. Joseph's (Catholic) Church, and professor of organ and Gregorian chant at the conservatory. He also broadcasts regularly. In 1922-3 he performed the complete organ works of Bach in a series of twelve concerts, presenting the chorale preludes according to their order in the church year and grouping the other pieces around these. The following year he devoted a series to Bach's predecessors and contemporaries, and largely through his efforts such masters as Scheidt, Cabezon, Titelouze, Buxtehude and Frescobaldi have become familiar names on the programs of Swiss organists.

As a composer Montillet has to his credit several masses (one entirely in the Lydian mode) of an austere beauty akin to that of Gregorian chant; the influence of Moussorgsky is sometimes felt. These masses, for mixed voices and organ, published in the Edition Henn, Geneva, have attained a well-deserved popularity and wide usage in France and Switzerland. The music, admirably written for the voice and not difficult to sing, is full of genial touches.

I attended the 9:30 mass at St. Joseph's, sung entirely in Gregorian chant by a small choir of young men under Montillet's direction. The diction and scansion were well-nigh faultless, and the men chanted with free, unaffected tone and devotional feeling. Montillet directs with one hand, harmonizing the line of the chant at sight with rare skill and impeccable taste. The service was one of impressive beauty.

Montillet's organ is a finely-balanced three-manual instrument of thirty-nine registers and sixteen couplers. While it follows the classic scheme of foundations, mixtures and reeds, it proved amazingly resourceful in color. Its full sonorities echo through the ample spaces of St. Joseph's without dissonant confusion. The stop-list as I noted it down, follows:

GREAT.

Bourdon, 16 ft.
Bourdon, 8 ft.
Montre, 8 ft.
Flute Harmonique, 8 ft.
Violon, 8 ft.
Prestant, 4 ft.
Flute Douce, 4 ft.
Plein Jeu, 5 rks.
Trumpet, 8 ft.

CHOIR.

Principal, 8 ft.
Hohlfûte, 8 ft.
Sallecional, 8 ft.
Unda Maris, 8 ft.
Diapason, 4 ft.
Nazard, 2½ ft.

Flageolet, 2 ft.
Clarinet, 8 ft.

SWELL.

Bourdon, 16 ft.
Cor de Nuit, 8 ft.
Diapason, 8 ft.
Flute Traversière, 8 ft.
Gamba, 8 ft.
Voix Céleste, 8 ft.
Flute Octavante, 4 ft.
Fourniture, 5 rks.
Bassoon, 16 ft.
Oboe, 8 ft.
Trumpet, 8 ft.
Clarion, 4 ft.

PEDAL.

Bourdon, 32 ft.
Contrabass, 16 ft.
Sub-bass, 16 ft.
Bourdon, 16 ft. (Sw.).
Bourdon, 8 ft.
Bass, 8 ft.
Cello, 8 ft.
Flute, 4 ft.
Bassoon, 16 ft. (Sw.).
Trumpet, 8 ft.

Another splendid musician in Geneva is Alexandre Mottu, organist of the Temple des Faux Vives, but a brilliant pianist and clavichnist as well (he has made a special study of the harpsichord and its literature). Mottu recently composed two books of short "Liturgical Pieces" for organ, published by Maurice Senart in Paris; they show great delicacy of imagination, much thematic variety and a sure touch in their treatment.

Messrs. Tschann are at present building for Mottu's church a new organ which will be straight electric, with no wind on the console. In this it differs from the four other Tschann installations which I examined. The blueprints show a layout of stops, couplers and accessories closely approximating the modern American organ. (I even noticed magnets of American manufacture.) For such conservative builders this array of forty registers (thirty-one speaking stops) appears quite "orchestral":

GREAT.

Bourdon, 16 ft.
Montre, 8 ft.
Bourdon, 8 ft.
Gross Flûte, 8 ft.
Prestant, 4 ft.
Flute à Cheminée, 4 ft.
Cornet, 5 rks.
Horn, 8 ft.

CHOIR.

Gemshorn, 8 ft.
Rohrflûte, 8 ft.
Prestant, 4 ft.
Flute Douce, 4 ft.
Nazard, 2½ ft.
Flageolet, 2 ft.
Tierce, 1 3-5 ft.
Cymbale, 4 rks.
Cromorne, 8 ft.

SWELL.

Bourdon, 16 ft.
Flute Douce, 8 ft.
Sallecional, 8 ft.
Rohrflûte, 8 ft.
Voix Céleste, 8 ft.
Cor de Nuit, 8 ft.
Cor de Nuit Ouvert, 4 ft.
Plein Jeu, 5 rks.
Flageolet, 2 ft.
Bassoon, 16 ft.
Oboe, 8 ft.
Trumpet, 8 ft.
Clarion, 4 ft.

PEDAL.

Bourdon, 32 ft.
Open Flute, 16 ft. } Extension.
Open Flute, 8 ft. }
Open Flute, 4 ft. }
Sub-Bass, 16 ft.
Bourdon, 8 ft. } Extension.
Bourdon Douce, 16 ft. } Swell.
Bourdon Douce, 8 ft. }
Trumpet, 8 ft. }
Clarion, 4 ft. }

In addition to the usual couplers there are swell, choir and great to pedal at 4-ft. pitch and swell and choir unisons off. Each division has five combination pistons, besides five general combinations, all adjustable.

The unusual Eglise de Chêne, which contains a new three-manual Tschann, dates from 1758, and is a copy of the famous oval-shaped church in Compiègne, France. The interior is not large, and the organ, erected on the elliptical gallery, juts out several feet into the church. Its twenty-seven speaking stops are more than enough to fill the auditorium, which is not over-resonant. We find here once more the old true and tried, "safe and sane" system, almost sacrosanct in Europe, of using several tablets or buttons for each register, thereby permitting a corresponding number of "free" general combinations, all visible at the same time and changeable at will "en route." On an instrument of this size it is well enough, but it makes for a confusing,

"messy" console on larger ones. However, it is surprising how quickly one gets used to it, and the constant, visible accessibility of every register in every combination presents an important advantage over our mutually canceling combinations. The American answer is, of course, a larger number of master pistons and plenty of pistons for the separate manuals, but even with these at our disposal the fact remains that no combination save the one drawn can be modified during performance unless both hands are free.

The stop-list of the Chêne organ:

GREAT.

Quintaton, 16 ft.
Diapason, 8 ft.
Bourdon, 8 ft.
Gemshorn, 8 ft.
Prestant, 4 ft.
Fourniture, 5 rks.

CHOIR.

Cor de Nuit, 8 ft.
Sallecional, 8 ft.
Suavial, 4 ft.
Flute Douce, 4 ft.
Nazard, 2½ ft.
Quarte de Nazard, 2 ft.
Tierce, 1 3-5 ft.

SWELL.

Bourdon Doux, 16 ft.
Viol de Gamba, 8 ft.
Voix Céleste, 8 ft.
Flûte Harmonique, 8 ft.
Flûte Traversière, 4 ft.
Octavin, 2 ft.
Plein Jeu, 5 rks.
Trompette Harmonique, 8 ft.
Bassoon-Oboe, 8 ft.

PEDAL.

Bourdon, 32 ft.
Sub-Bass, 16 ft.
Bourdon Doux, 16 ft. (Sw.).
Bourdon, 8 ft.
Principal, 8 ft.
Flute, 4 ft.

The couplers and accessories are similar to those of St. Joseph's and the Conservatoire. There are four fixed (blind) combinations and three flexible (visible) ones (foot or hand controlled) affecting all divisions. There are separate manual pistons and no tremolo.

Undoubtedly Tschann's most important work in Geneva is the great organ in the Cathedral of Saint-Pierre. This noble instrument, inaugurated May 4, 1907, possesses three manuals and sixty-three speaking stops. The favorable acoustics multiply the natural fullness and brilliance of the organ. There is a mighty build-up and practically perfect tonal balance. The figures tend to bear this out:

By divisions:

Great 19 stops.
Choir 15 stops.
Swell 15 stops.
Pedal 14 stops.

By categories:

Diapasons 16 stops.
Flutes 15 stops.
Strings 9 stops.
Mixtures (21 rks.) 7 stops.
Reeds 16 stops.

By pitch (exclusive of mixtures):

Manuals:

16-ft. stops 6
8-ft. stops 25
4-ft. stops 9
2-ft. stops 3

Pedals:

32-ft. stops 1
16-ft. stops 5
8-ft. stops 4
4-ft. stops 3

This is the organ *par excellence* for the classics of organ literature, and little else is ever heard in Saint-Pierre. Bach and pre-Bach, Mendelssohn, Franck, Vierne all come out equally well. The individual timbres are mostly very satisfying, exception being made for some harsh inequalities in the reeds, not apparent however in the gorgeous ensemble. ("When you let this loose, you have something" about expresses it). There is a fine pervading ring to the diapasons, neither too tubby nor too stringy. The unda maris is a dream, and there is a lovely "give" to some of the softer flutes. The pedal section is clear and robust, but would benefit by a 32-ft. reed, and could even stand an additional 32-ft. open or bourdon. The specification:

GREAT.

Principal, 16 ft.
Bourdon, 16 ft.
Principal, 8 ft.
Montre, 8 ft.

Bourdon, 8 ft.
Gamba, 8 ft.
Flute Harmonique, 8 ft.
Dulciana, 8 ft.
Gemshorn, 8 ft.
Prestant, 4 ft.
Flute Octaviane, 4 ft.
Quint Flute, 2 1/2 ft.
Doublette, 2 ft.
Cornet, 5 rks.
Plein Jeu, 4-5 rks.
Bombarde, 16 ft.
Trumpet I, 8 ft.
Trumpet II, 8 ft.
Clarion, 4 ft.

CHOIR.

Bourdon, 16 ft.
Principal, 8 ft.
Rohrflöte, 8 ft.
Viola, 8 ft.
Salicional, 8 ft.
Flute Traversière, 8 ft.
Unda Maris, 8 ft.
Flute Octaviane, 4 ft.
Dulciana, 4 ft.
Flageolet, 2 ft.
Fourniture, 3-4 rks.
Bassoon, 16 ft.
Trumpet, 8 ft.
Clarinet, 8 ft.
Clarion, 4 ft.

SWELL.

Quintaton, 16 ft.
Diapason, 8 ft.
Bourdon, 8 ft.
Gamba, 8 ft.
Flute d'Orchestre, 8 ft.
Voix Celeste, 8 ft.
Fugara, 4 ft.
Echo Flute, 4 ft.
Octavin, 2 ft.
Cornet, 4-5 rks.
Trumpet, 16 ft.
Harmonic Trumpet, 8 ft.
Oboe Bassoon, 8 ft.
Harmonic Clarion, 4 ft.
Vox Humana, 8 ft.

PEDAL.

Sub-bass, 32 ft.
Contrabass, 16 ft.
Sub-bass, 16 ft.
Violone, 16 ft.
Bass, 8 ft.
Cello, 8 ft.
Bourdon, 8 ft.
Octave, 4 ft.
Flute Douce, 4 ft.
Bass Quint, 10 1/2 ft.
Bourdon Doux, 16 ft.
Bombarde, 16 ft.
Trumpet, 8 ft.
Clarion, 4 ft.

The fortunate incumbent at Saint-Pierre is Otto Barblan, now in his seventy-sixth year, who is almost an institution in Geneva, so long has he been identified with its musical life. (I have only one bone to pick with him: I contest the wisdom of editing Franck's organ works and, particularly, wreathing them with garlands of musical vermicelli in the form of phrase-marks!) Besides a considerable number of works for the organ, largely in the idiom of Merkel and Rheinberger, Barblan composed the music for the great Calvin festival held in Switzerland some years ago.

You can't help liking Barblan, a quaint little man with refined features and a quizzical, friendly expression of eyes and mouth which denote a person incapable of a mean or base action. Although not the transcendent artist that Lynnwood Farnam was, he has something of the sweet *naïveté* of Farnam's nature. Should Barblan retire now, he would carry with him the almost universal respect and affection which he still enjoys in Geneva.

Tschanun organs show three varieties of action. That of Saint-Pierre is tubular-pneumatic throughout, those of St. Joseph and the Conservatoire, originally tubular-pneumatic, are now mixed mechanical and pneumatic—that is, the keys operate trackers as far as the couplers, but the stop action is pneumatic and there is a tubular connection with the chest. The recently installed Chêne organ also combines the two features, and I can hardly imagine a key action whose touch has a livelier "feel." The plans of the new instrument at Eaux Vives call for an all-electric action as stated above.

The compass of Tschanun instruments is: Manuals, fifty-six notes (C-G); pedals, thirty notes (C-F), the swell and choir ranks being extended twelve pipes for super-coupling. The pedalboards are concave, but not radiating. Extensions and borrowings are relatively few, as the specifications show.

From what I have thus far written, one might gain the impression that outside of the organ world there is little musical activity in Geneva. The

contrary is true, for this cosmopolitan city hears a vast number of concerts by visiting artists and organizations. The orchestra (Suisse Romand) had not yet begun its concerts when I left Geneva. Ansermet is the conductor; Weingärtner and one or two others are announced for guest performances on this season's prospectus. The programs are highly conservative—reactionary, I was going to say—with few novelties listed. Is this the result of careful sifting by Ansermet and is there really so little new orchestral music in Europe worthy of a hearing? Or . . .

There is no regular opera in Geneva, but I heard Mozart's "Magic Flute" well given by the Basel Opera troupe. The League of Nations being in session, the house was full of delegates (and unofficial "observers") with their wives and families.

The size of the Municipal Theater is ideal, and the conductor, Gottfried Becker, maintained a perfect balance between voices and orchestra. I wish I could say as much for costumes and scenery, which left much to be desired. *Auch*, those flaxen-haired *fräuleins* of the chorus came forth and lined up like a pack of novices in amateur theatricals! But one could easily pardon these faults, merely closing the eyes and drinking in Mozart's entrancing music.

Although Geneva and its citizens appear in some ways rather provincial, there is a cultured public, alert and intelligent for things musical, and the general attitude is surprisingly good. For instance, Montillet told me he was playing over the radio Franck's Prelude, Fugue and Variation and the slow movement of the Mozart Fantasy.

"Will the public stand for it?" I asked rather incredulously.

"They will not tolerate anything but the best in organ literature," he replied.

This sounds too good to be true, but other musicians confirmed it. Does the American audience prefer to watch the organist while he plays? Listen to this criticism of an organ recital given by Otto Wend at the Madeleine Church in Geneva:

"The location of the organ is highly disturbing to the feeling of self-communion which all sacred music should inspire. Indeed, to see the organist and his assistant at the console—like a chemist with his apprentice in a laboratory—really distracts one's attention from the music. It is as though the architect of a hotel forgot to include a dining-room, obliging the guests to eat in the kitchen."

Can the organs described in this article be compared with American instruments? It would be difficult, if only because of the rapid changes and the variety of experiments which have marked the evolution of the American organ during the last thirty years. And auditoriums differ. The sixty-three-

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stop organ of Saint-Pierre comes near matching the glitter and volume of the 160-stop monster at Yale University (Woolsey Hall is about half the size of Saint-Pierre). What would happen if we placed the Geneva organ in Woolsey Hall, and—ye gods!—what would the Yale organ sound like in Saint-Pierre? Is the full-bodied "choral" brilliance in these Swiss organs obtained at the sacrifice of tonal refinement or homogeneity? In a few cases, yes (the violent break in timbre of the gemshorn at Chêne comes to my mind); but the average quality of the individual registers is so fine that, excepting chorus reeds, nearly every stop

is available for solo use. Organs of this type, with mixtures properly composed, are beginning to be heard in the United States, thanks to the initiative of builders who have the courage to inquire with an open mind whether traditional, hide-bound old Europe has not, in spite of our splendid mechanical and tonal progress, some valuable lessons to teach us in this fascinating art.

Among the contracts received by George Kilgen & Son, Inc., during the month was an order for a small two-manual for the Methodist Church of Gowanda, N. Y. The organ will be installed by Easter.

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Programs of Organ Recitals of the Month

Harry C. Banks, Jr., Philadelphia, Pa.—Mr. Banks, organist of Girard College, played the following program in a recital Jan. 14 on the new Kimball organ at the Second Presbyterian Church of Germantown: "Nun danket alle Gott," "Was Gott thut, das ist wohlgethan" and "Bourree et Musette," Karg-Elert; Allegro (Second Concerto), Bach; Water Music, Handel; Pavane, Ravel; "Romance," Vierne; Prelude and Fugue on B-A-C-H, Liszt; Evening Song, Baisstow; Festival Toccata, Fletcher.

Parvin Titus, Cincinnati, Ohio—In a recital at the Episcopal Church in New Philadelphia, Ohio, Jan. 28 Mr. Titus, organist and choirmaster of Christ Church, Cincinnati, and a member of the faculty of the Cincinnati Conservatory of Music, played the following program: "Marche Pontificale," Symphony I, Widor; Reverie on the Hymn-tune "University," Harvey Grace; Funeral March and Song of the Seraphs, Guilmant; Air, Suite in D, Bach; Toccata and Fugue in D minor, Bach; Prelude, "The Blessed Damsel," Debussy-Choincel; "Mr. Ben Johnson's Pleasure," Robin Milford; Allegretto, Sonata in E flat, Parker; Sarabande, Sulzer; Theme and Finale, Thiele.

In his "hour of organ music" at Christ Church Dec. 17 Mr. Titus played: Partita on "O God, Thou Righteous God," Bach; Prelude and Fugue in A minor, Bach; "Noel," d'Aquin; Improvisation, Karg-Elert; "The One Hundred and Sixteenth Psalm" (MS.), C. Hugo; Grimm; Allegro Vivace, Symphony I, Vierne; "Mr. Ben Johnson's Pleasure," Robin Milford; "Carillon," Vierne.

Lillian Arkell Rixford, Cincinnati, Ohio—Mrs. Rixford of the faculty of the Cincinnati College of Music gave a recital Jan. 11 in the First Christian Church of Frankfort, Ky., under the auspices of the Frankfort Monday Music Club. Her selections included the following: Festival Prelude, from Sonata in G minor, Rene L. Becker; Adagio and Scherzo, from Sonata in E minor, Rogers; "The Lamb of God," from "The Temptation" (MS), T. Carl Whitmer; Chorale, "Blessed Jesus, We Are Here," Bach; Toccata and Fugue in D minor, Bach; Toccata from "Oedipe a Thebes," Le Froid de Mereaux; "Little Star," Mussorgsky; Meditation, Gretchaninoff; Allegretto in B minor, Guilmant; "Prayer," Stark; Scherzo in D minor, Faulkes.

Ede E. Bartholomew, Atlanta, Ga.—Miss Bartholomew gave a Bach recital for the Georgia chapter, A. G. O., at St. Mark Methodist Church, South, on the evening of Jan. 12. She was assisted by eight vocal and two violin soloists. Miss Bartholomew's list of offerings included: Chorale Preludes, "We All Believe in One God," "O Man, Bemoan Thy Fearful Sin" and "In Thee Is Gladness"; Passacaglia in C minor; Concerto for Two Violins with Organ (second movement); Toccata in C major. The double quartet sang the following choruses: "Et incarnatus Est," from Mass in B minor; "In Deepest Grief," from "St. Matthew Passion"; "So Let Me Sing God's Praises," from the Church Cantata, and "O My Press on Us," also from the Church Cantata.

W. Curtis Snow, Holland, Mich.—In his vespers recital at the memorial chapel of Hope College Mr. Snow has recently played the following programs:

Dec. 13—Fantasie on Two Noels, Bonnet; Chorale Preludes, "In dulci júbilo," Bach, and "A Lovely Rose Breaks into Bloom," Brahms; Two Variations on "A Child Is Born," Guilmant; "Gesu Bambino," Yon; Noel for the Flutes, d'Aquin; "The Holy Night," Buck; "Hallelujah Chorus," Handel.

Dec. 6—Allegro from First Symphony, Maquaire; Adagio Espressivo, Goodhart; Fugue in F minor, Handel; "To the Evening Star," Wagner; "Siellian Bagpipe," Yon; Meditation a Sainte Clotilde, James; Toccata, Rogers.

Arthur C. Becker, A. G. O., Chicago—In the second of his series of three organ recitals under the auspices of De Paul University at St. Vincent's Church, Sunday afternoon, Feb. 7, at 4 o'clock, Mr. Becker will play a program of French compositions, made up as follows: "Grand Choeur Dialogue," Gigout; Three Preludes on Christmas Carols, Boely; "In Paradisum" and "Fiat Lux," Dubois; First Arabesque, Debussy; Fourth Symphony (Andante and Finale), Vierne.

C. Harold Einecke, Grand Rapids, Mich.—At his Wednesday afternoon recitals in the Park Congregational Church Mr. Einecke played the following among his January programs:

Jan. 6—Prelude, Clerambault; "Song of the Basket Weaver," Russell; "March of the Toys," Schminke; Chorale in A minor, Franck; Chorale Prelude, "A Thanksgiving and Prayer for the New Year," Bach; Minuet from "Orpheus," Gluck; Revue on a Hymn-tune; "Suite Gothique," Boellmann.

Jan. 27—"Meditation a Ste. Clotilde," James; Londonderry Air, arranged by J.

Stuart Archer; "Grottesquerie," Cronham; Symphony in B minor (The "Unfinished"), Schubert; "Marche Funebre et Chant Scraphique," Guilmant; Adagio, Sonata, Op. 27, No. 2, Beethoven; Revue on a Hymn-tune; Finale (Symphony No. 1), Vierne.

Mrs. Doxey Christine Neal, F. A. G. O., St. Louis, Mo.—Mrs. Neal of the Central Presbyterian Church played the program at the concluding candle-light musical vespers in the First Congregational Church Dec. 27. Her offerings consisted of these works: "Water Music" (Allegro Maestoso; Horn Pipe), Handel; "Ronde Française," Boellmann; "Christmas in Sicily," Yon; "Fountain Sparkling in the Sunlight," Goodwin; Andante, Fifth Symphony, Tschalkowsky; Minuet, Bach; "In a Norwegian Village," Clokey.

Fernando Germani, Rome, Italy—Mr. Germani played a recital on the large Austin organ in the Horace Bushnell Memorial Hall at Hartford, Conn., Sunday afternoon, Dec. 20. His offerings were as follows: Toccata in F major, Bach; "Noel," d'Aquin; Chorale in A minor, Franck; Siciliana and Gigue (MSS) and "Studio Sinfonico," Bossi; Scherzo from Second Symphony, Vierne; "The Nymph of the Lake," Karg-Elert; "Pageant," Sowerby.

Carl McKinley, Boston, Mass.—Mr. McKinley played the following compositions in a recital at the Harvard Club of Boston Sunday afternoon, Dec. 6: Two Chorale Improvisations ("Now Thank We All Our God" and "How Brightly Glims the Morning Star"), Karg-Elert; Toccata and Fugue in D minor, Bach; "Tidings of Joy," Bach; Andante Cantabile and Finale (from Fourth Symphony), Widor; "Westminster Chimes," Vierne; "Valse Triste," Sibellus; Variation on the Hymn-tune "Dundee," McKinley.

W. Arnold Lynch, Coatesville, Pa.—In a recital at Olivet Methodist Church on the evening of Dec. 20 Mr. Lynch played the following selections: Christmas Pastorate, Merkle; "St. Ann" Fugue, Bach; "Shepherd's Pipes," Harris; Fantasia on the Hymn-tune "Antioch," Lemare; Pastorate, from "Le Prologue de Jesus," Traditional; "March of the Magi," Dubois; "Christmas in Sicily," Yon; Finale from First Symphony, Vierne.

Julian R. Williams, Sewickley, Pa.—Mr. Williams played the following program Dec. 15 at St. Stephen's Church: Four Chorale Preludes ("In Thee Is Gladness," "I Call to Thee, Lord Jesus Christ," "Now Rejoice, All Ye Christians" and "In Death's Strong Grasp the Saviour Lay"), Bach; Fantasia and Fugue in G minor, Bach; Sonatina from Cantata, "God's Time Is Best," Bach; Sonata, "The Ninety-fourth Psalm," Reubke; Prelude, Fugue and Variation, Franck; Finale from Third Symphony, Vierne.

Ella Cox, B. A., F. A. G. O., Cloquet, Minn.—Miss Cox gave the following program of compositions by American composers at the First Presbyterian Church Jan. 9 for the Saturday musicale: Festive Prelude, Mattheus; Song without Words, Candlyn; two movements from Symphony-Piece for Organ and Piano, Clokey; "To a Wild Rose," MacDowell; "Sinfonia," Möller; "Song of Happiness," Fairclough; "Sunset Hour," Davis; "Slumber Boat," Gaynor; Nocturne, for piano and organ, Krueger; Dutch Lullaby, Dickinson; Toccata, Kinder.

Kate Elizabeth Fox, F. A. G. O., New York City—Mrs. Fox played the following program in a recital at St. Andrew's M. E. Church, West Seventy-sixth street, New York, Sunday evening, Jan. 17: Allegro moderato e serioso, Sonata I, Mendelssohn; Adagio, Mendelssohn; "Angelus," Massenet; Toccata and Fugue in D minor, Bach; "Harmonies du Soir," Karg-Elert; Chorale in A minor, Franck; Air for G String, Bach.

Nesta Lloyd Williams, F. A. G. O., Columbia, Mo.—Miss Williams gave a recital at the First Methodist Church of Havana, Ill., on the afternoon of Dec. 27, playing the following program: Concert Overture in B minor, Rogers; Christmas Pastorate, Harker; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; Londonderry Air, Traditional; "Will-o'-the-Wisp," Nevins; Volga Boatmen's Song, Traditional; "Marche Pontificale," Widor.

Anna Blanche Foster, Redlands, Cal.—In a New Year's Day musicale at the First Congregational Church Miss Foster was assisted by Lucy Lewis, harpist, and Gladys Pugh, soprano. Miss Foster's selections were the following: Chorale Prelude, "The Old Year Now Hath Passed Away," Bach; Suite from Water Music, Handel; Christmas Cradle Song (Old Bohemian), arranged by Arthur Poister; Pastorate, Kullak; "Evening Bells and Cradle Song," Macfarlane.

Marcus Naylor, Erie, Pa.—In his fourth recital at the Church of the Covenant, played on the evening of Jan. 5, Mr. Naylor made use of these selections: Prelude and Fugue in E flat ("St. Ann's"), Bach; Largo in G, Handel; "Ro-

mance sans Paroles," Bonnet; "Suite Gothique," Boellmann; Andante Cantabile (from Quartet in D for Strings), Tschalkowsky; "Le Cygne," Saint-Saens; Finale from First Symphony, Vierne.

Arthur R. Croley, Toledo, Ohio—In his Sunday afternoon recitals at the First Congregational Church Mr. Croley has presented these programs:

Dec. 23—Chorale Preludes, "Ach wie nichtig," "Das alte Jahr vergangen ist," "Der Tag, der ist so freudenreich," "Liebster Jesu, wir sind hier," "Nun freut euch, lieben Christ'n g'mein," "O Mensch, bewein' dein Sünde gross" and "Wer nur den lieben Gott lässt walten," Bach; Fantasia and Fugue in G minor, Bach; Three Chorale Preludes, Max Driessner; Toccata, Op. 59, No. 5, Reger. Dec. 13—Sketch in C major, Schumann; "Noel" ("Byzantine Sketches"), Mulet; Allegro, Symphony No. 6, Widor; "Hora Mystica," Bossi; "The Musical Snuff-box," Liadoff; Chorale Improvisation on "In dulci júbilo," Karg-Elert.

Gladys Hollingsworth, F. A. G. O., San Diego, Cal.—Miss Hollingsworth, who has been taking Dr. H. J. Stewart's place at Balboa Park, played the following Thanksgiving Day program: Prelude and Fugue, E flat ("St. Ann's"), Bach; Adagio from Sonata, "The Chambered Nautilus," H. J. Stewart; Chorale Prelude in G major, "Now Thank We All Our God," Bach; "A. D. 1620," MacDowell; Bourree in the Old Style, Wallace Sabin; Theme and Variations in D flat, T. Tertius Noble; Caprice in G major, H. A. Matthews; March, "America Triumphant," from "Pilgrim Suite," M. Austin Dunn.

John McDonald Lyon, Seattle, Wash.—A noteworthy series of three recitals of works of Bach and his predecessors is being played at St. Clement's Church by Mr. Lyon. The first program, Jan. 18, was as follows: Chorale Prelude, "Da Jesus an dem Kreuze stand," Scheidt; Ricercare, Palestrina; Fantasy on "On freudt verzer," Paulus Hofmayer; "Plein Jeu," Louis Marchand; Toccata, Adagio and Fugue in C major, Trio-Sonata 4, Prelude and Fugue in C minor and Prelude and Fugue in E minor, Bach.

The second program was played Jan. 25, and the third, arranged for Feb. 1, is as follows: "Grand Jeu," Du Mage; Prelude, Clerambault; Cleaconne, Buxtehude; "Toccata per l'Elevazione," Frescobaldi; Prelude and Fugue in C minor, Two, Chorale Preludes, Pastorate in F and Fantasia and Fugue in G minor, Bach.

Ernest White, Philadelphia, Pa.—Mr. White's recitals at St. James' Church, played every Tuesday at noon, beginning at 12:25, were marked in January by the following programs:

Jan. 5—"Les Heures Bourguignonnes," "Lever de Soleil," "La Chanson du Berger," "Midi" and "Sous le Noyer," Georges Jacob; "Piece Heroique," Cesar Franck.

Jan. 12—"Rockingham," C. H. H. Parry; Communion (Messe Basse), Vierne; "Nunc Dimittis," Charles Wood; Prelude and Fugue in B minor, Bach.

Jan. 19—"Divertissement," Berceuse, Scherzetto, "Lied" and "Westminster Chimes," Louis Vierne.

Jan. 26—"Croft's 136th" and "Martyrdom," C. H. H. Parry; Church Scene, Prize Song and Prelude to Act 3, "Die Meistersinger," Wagner.

Walter Blodgett, Cleveland, Ohio—In a recital at the Epworth-Euclid Methodist Church Jan. 13 Mr. Blodgett played a program made up as follows: Sonata in the Style of Handel (Adagio, Allegro), Wolstenholme; "From Heaven High," Pachelbel; Canon in B major, Schumann; Sketch in C minor, Schumann; First Organ Concerto, in G major, Bach; Third Movement from Pastorate in F, Bach; "Anna Magdalena's March," Bach; Prelude in B minor, Bach; "Christmas Evening," from Sicilian Suite, Mauro-Cottone; "Over the Hills and Far Away," Grainiger; "Hop o' My Thumb," from "Mother Goose Suite," Ravel; "Jesu, Joy of Man's Desiring," Bach; "Carillon," Vierne.

Willard L. Groom, A. G. O., South Bend, Ind.—Mr. Groom, organist of St. Patrick's Catholic Church, gave a recital on the large Austin three-manual in that church on the evening of Jan. 4. He was assisted by Homer F. Reiter, tenor. The organ selections were: Second Symphony (Allegro Risoluto), Vierne; Sketches from Nature ("Dripping Spring" and "Twilight Moth"), Joseph W. Clokey; Great G minor Fugue, Bach; "Epilogue," Willan; Intermezzo from "La Corsicana," J. Lewis Browne; "The Holy Boy" (a carol of the Nativity), John Ireland; "Caprice Viennois," Kreisler; Second Concert Study, Yon.

Stella Price Eisenstein, A. G. O., Moberly, Mo.—Mrs. Eisenstein played the following program for the Anti-Rust Club of Macon, Mo., the afternoon of Jan. 4: "Pilgrims' Chorus," from "Tannhäuser," Wagner; Intermezzo and Toccata from Suite, Rogers; "Echoes of Spring," Friml; "The Squirrel," Weaver; Cradle Song,

Eisenstein; Largo from "Xerxes," Handel-Whitney; "Fireside Scenes," Clokey; "A Southern Fantasy," Hawke.

In a Christmas program at the First Baptist Church of Moberly Mrs. Eisenstein played: Paraphrase on a Christmas Hymn, Faulkes; Christmas Offertory, Hosmer; Rhapsody on Christmas Themes, Gigout; "Gesu Bambino," Yon; "March of the Magi Kings," Dubois; "Alleluia," Faulkes.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe played a Wagner program Jan. 20 at the South Congregational Church and his numbers included: Prelude to "Lohengrin"; Good Friday Music ("Parsifal"); "The Rhine Journey" ("Twilight of the Gods"); Prelude and "Liebestod" ("Tristan and Isolde"); Overture to "Tannhäuser."

Dr. Latham True, Palo Alto, Cal.—For his recital at the Castilleja School Jan. 24 Dr. True presented a program of works of contemporary composers. He was assisted at the piano by Miss Elizabeth Bates. The offerings were as follows: Prelude and Fugue in B minor, Healey Willan; Symphony, Op. 18, Three Movements, Edward Shippin Barnes; "Distant Chimes," Albert W. Snow; Prelude on "Dominus Regit Me," T. Tertius Noble; "Clair de Lune" (piano and organ), Latham True.

Harold D. Smith, Ithaca, N. Y.—Professor Smith played the following program in his recital at Sage Chapel, Cornell University, on the afternoon of Jan. 15: Fantasy and Fugue, G minor, and Chorale, "The Old Year Hath Passed Away," Bach; Andante Finale, from Sonata 6, Mendelssohn; "Grand Piece Symphonique," Franck.

Herbert L. Yerrington, Norwich, Conn.—Mr. Yerrington gave his fifty-first annual New Year's Day recital at the First Congregational Church, maintaining a custom which he has firmly established in the community. His program was made up of these compositions: Prelude in C sharp minor, Vodorinski-Gaul; Andante Cantabile, from Fourth Symphony, Widor; Bourree in G, Bach-Harris; Third Sonata in C minor (Prelude and Adagio), Guilmant; "A Gothic Cathedral," Pratella-Weaver; "Evening Hymn," W. J. Marsh; Recessional in E flat, G. S. Schuler.

Robert Wilson Ross, Mansfield, Pa.—Mr. Ross, a member of the faculty of the Mansfield State Teachers' College, presented a vespers recital of exceptional beauty on the three-manual Austin in Strough Hall. Mr. Ross, a pupil of Pietro A. Yon and other eminent instructors, was assisted by Mrs. Margaret Harrison Eberle of Westfield, Pa., soprano. The program was as follows: Toccata and Fugue in D minor, Bach; Londonderry Air; "Gesu Bambino," Yon; First Movement from First Sonata, Guilmant.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—In his recital at Trinity Cathedral Jan. 4, Mr. Kraft played: Prelude and Fugue in A minor, Bach; Chorale Prelude, "Aus meines Herzens Grunde," Karg-Elert; "Noel," Dubois; Christmas Reverie, John Gordon Seely; "Fantasie sur deux Noels," Bonnet; Christmas Cradle Song (Traditional Bohemian), arranged by Poister; "Variations sur un Noel," Dupre.

Joseph H. Greener, F. A. G. O., Greencastle, Ind.—Mr. Greener was heard in a recital Dec. 30 at the First Baptist Church of Martins Ferry, Ohio. His selections included: Pastorate Sonata, Op. 88, Rheinberger; "Gesu Bambino," Yon; Prelude and Fugue in A minor, Bach; Berceuse, Greener; Toccata, Greener; "Hallelujah Chorus," Handel.

Stanley E. Saxton, Saratoga Springs, N. Y.—In a Christmas vespers program at Skidmore College Dec. 14 Mr. Saxton presented these offerings: "The Christmas Pipes of County Clare," Gaul; "Noel sur les Flutes," d'Aquin; Musette, Bossi; "Vom Himmel hoch," Pachelbel; "Noel Languedocien," Guilmant; Variations on a Christmas Carol, Mauro-Cottone.

Elmer A. Tidmarsh, Schenectady, N. Y.—In his recital at the memorial chapel of Union College Sunday afternoon, Jan. 17, Mr. Tidmarsh played: Chorales, "The Old Year Has Passed," "The Day Is So Joyful," "The Holy Ten Commandments" and "The Splendid Day Has Come," Bach; First Symphony (Allegro and Andante), Maquaire; Cantabile and Chorale in A minor, Franck.

David R. Pew, Oxford, Ohio—In an "hour of music" at the Methodist Church Sunday evening, Jan. 17, Mr. Pew was assisted by Charles O. Schrader, pianist, in this program: "Suite Gothique," Boellmann; Lento, Cyril Scott (Mr. Schrader); Fantasia and Fugue in G minor, Bach; "Prophet Bird" and "Whims," Schumann (Mr. Schrader); "In Moonlight," Kinder; Etude for Pedals Alone, de Briqueville; Barcarolle ("Tales of Hoffmann"), Offenbach; Gavotte, Martini; "Thou Art the Rock," Mulet.

Programs of Organ Recitals of the Month

Albert Riemenschneider, Cleveland, Ohio.—In a recital at Baldwin-Wallace College, Berea, Sunday afternoon, Feb. 7, Mr. Riemenschneider will play the following program of works of James H. Rogers, the famous Cleveland composer: Concert Overture; Sonatina (dedicated to Albert Riemenschneider); Scherzo (Sonata 1); Reverie; Preamble (Second Suite); Pastorale (Second Suite); Intermezzo (First Suite); Scherzoso (dedicated to Albert Riemenschneider).

Pauline Leeds, Ithaca, N. Y.—In a recent recital under the auspices of the Westminster Choir School Miss Leeds played the following program at the First Methodist Church: Prelude and Fugue in E minor, Bach; Berceuse, Dickinson; Suite for Organ ("Cathedral Strains" and "Intercession"), Seth Bingham; Second Sonata, Mendelssohn; Cradle Song, Gretchenhoff; "Echo," Yon; "Carillon," Vierne.

Edith B. Athey, Washington, D. C.—In a recital Dec. 6 at the memorial chapel of Walter Reed General Hospital Miss Athey played this program: March, Best; Pastorale, Rogers; Bourree (Second Violin Sonata), Bach; Largo, Handel; Fanfare, Lemmens; Allegretto Caprice, Brewer; Melody, Ole Bull; Finale, First Sonata, Guilman.

Miss Athey gives a brief recital before the evening service every Sunday at the Hamline Methodist Church, Jan. 17 she played: Gavotte, Martini; "Echo Caprice," Mueller; "Evening Bells and Cradle Song," Macfarlane; "Prayer," Massenet; "Hosanna," Wachs.

Alyce Vanderney, Grand Rapids, Mich.—Miss Vanderney played the following program at the Central Reformed Church, of which she is the organist, at a recital Sunday evening, Jan. 3: "Marche Slay," Tchaikovsky; "Nevin," "In dulci jubilo," Bach; Toccata and Fugue in D minor, Bach; Meditation, Sturges; "In Fairyland" Suite, Stoughton; Meditation on Hymns; Intermezzo from Sixth Symphony, Widor.

In a recital at the Second Reformed Church of Grand Haven, Mich., Dec. 10 Miss Vanderney played: Choral Preludes, "In Dir ist Freude" and "My Heart Is Fixed," Bach; Anna Magdalena's March, "Ave Maria," Schubert; Lemare; Andante Cantabile (from String Quartet), Tchaikovsky; Largo from "Nerxes," Handel; Berceuse, Dickinson; "Romance sans Paroles," Bonnet; "Eventide," Fairclough; "Praeludium," Jarnefelt; "Song of Gratitude," Cole; "Grand Choeur" in C, Maitland.

John Knowles Weaver, A. A. G. O., Tulsa, Okla.—Mr. Weaver gave a half-hour preludial recital on the new memorial organ in the Masonic Temple preceding the public installation exercises of Trinity Commandery, Knights Templar, No. 20, on Dec. 21. He played: Grand March, "Aida," Verdi-Shelley; "A Christmas Fantasy," Norris; Concert Caprice, Kreisler; Variations on a Masonic Hymn, Burnap; Overture to "William Tell," Rossini-Buck.

Virgil Schachtsiek, Indianapolis, Ind.—Mr. Schachtsiek gave recitals at St. John's Evangelical Lutheran Church, Michigan road, Indianapolis, of which he is organist, and at Immanuel Evangelical Lutheran Church, West Ely, Mo., Dec. 20 and 27. His programs consisted of the following numbers: "In dulci jubilo," Bach; Christmas Chorale, Deigendesch; Christmas Fantasy, Rebling; Paraphrase on a Christmas Hymn, Faulkes; Offertory on "Adeste Fideles," Loret; "Gesu Bambino," Yon; "A Christmas Melody," Poister; Fantasia on Old Christmas Carols, Faulkes; "December-Christmas Morn," Cowen; Fantasy on Two Well-Known Christmas Carols, West; "March of the Magi Kings," Dubois.

Frederic T. Egner, London, Ont.—In his "hour of organ music" at the Crayon Memorial Anglican Church Saturday afternoon, Jan. 9, Dr. Egner played a Wagner program, made up as follows: Overture, Introduction to Act 3 and Bridal Chorus, "Lohengrin"; "Elizabeth's Prayer," "To the Evening Star" and "Pilgrims' Chorus," "Tannhäuser"; "Dreams," Introduction to Act 3 and "Liebestod," "Tristan and Isolde."

Saturday afternoon, Jan. 23, Dr. Egner played: Chorale in A minor, Franck; "Believe Me if All Those Endearing Young Charms" (Irish), "Drink to Me Only with Thine Eyes" (English), and "Little Star" (Spanish), arranged by Lemare; "Liebestraum" No. 3, Liszt; Grand Fantasia, "The Storm," Lemmens; Serenade, Egner; Meditation and Toccata in C, d'Ervy.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following short recitals before the evening service at the Church of the Pilgrims: Jan. 17—"Sur un Theme Breton," Ropartz; Toccata in G minor, Handel; "Ave Maria," Max Roger; Jan. 24—Introduction in form of a

Cadenza and Fugue in F minor, Mauro-Cottone; "Ciaccona" from Sonata in B minor, Josef Labor.

Jan. 31—"Alleluja," Gerard Bunk; Toccata in F minor, Richard Wetz; Andante from Fourth Sonata, Capocci.

O. H. Kleinschmidt, A. A. G. O., Lebanon, Ill.—In a recital at the Methodist Church of Lebanon Nov. 22 Mr. Kleinschmidt, director of the school of fine arts of McKendree College, was assisted by the ladies' quartet of the college. The organ numbers were: Sonata, Op. 148 (first movement), Rheinberger; Prelude and Fugue in E minor, Bach; "Exultemus," Kinder; "Genesung" (sonata form), Kleinschmidt; "Our Yesterdays," Slade-Leslie; "Buona Notte," Nevin; Andante Cantabile (from Fourth Symphony), Widor; Alpine Fantasy and Storm, Flagler.

Genevieve Cox, Baton Rouge, La.—Miss Cox of the Louisiana State University, a pupil of Frank Collins, Jr., gave a recital at the First Methodist Church Dec. 13, playing: Largo, Handel; Prelude and Fugue in E minor, Bach; Chorale Prelude, "O Sacred Head," Bach; Fugue in C major, Buxtehude; Sonata in D minor, No. 6, Mendelssohn; "Song of the Basket Weaver," Russell; "Harmonies du Soir," Karg-Elert; "Dawn," Jenkins.

Lorenzo Pratt Oviatt, St. Augustine, Fla.—In his twilight recitals at the Memorial Presbyterian Church Mr. Oviatt has played:

Jan. 3—Prelude, Clerambault; Siciliano, Bach; Gavotte, Beethoven; Allegro (Sonata 1), Mendelssohn; Rhapsody, No. 3, Saint-Saens; "By Smoldering Embers," MacDowell; "With Sweet Lavender," MacDowell; "The Cuckoo," Arensky; "Sit Laus Plena, Sit Sonora," Best.

Jan. 10—Sarabande, Muffat; Larghetto, Mozart; Gavotte, Martini; Prelude and Fugue in A minor, Bach; Andante Cantabile, Tchaikovsky; "Marche Nocturne," MacMaster; "The Swan," Saint-Saens; "Abendlied," Schumann; Finale March, Boellmann.

Jan. 17—Prelude and Sarabande, Corelli; "Ave Maria," Arkadelt-Liszt; "Porgy and Bess," "Solovej's Song," Grieg; "Puck," Grieg; "Sunday Morning on Glion," Bendel-Stanley; Fountain Reverie, Fletcher; Caprice, Sturges; "Swing Low, Sweet Chariot," arranged by Lemare; Grand March from "Aida," Verdi.

Minor C. Baldwin, Middletown, Conn.—Dr. Baldwin played as follows in a recital Jan. 6 at the Curtis Baptist Church of Augusta, Ga.: "Pilgrims' Chorus," from "Tannhäuser," Wagner; "Orange Blossoms," Baldwin; "Noel," Gounod; Adagio, Bach; "Chimes of Dunkirk," Seventeenth Century; "By the Sea," Schubert.

Clifton C. Brainerd, Hartford, Conn.—In his short recitals at the Church of the Good Shepherd in January Mr. Brainerd played these selections: Pastoral Sonata, Rheinberger; Sonata in the Style of Handel, Wolstenholme; "Sonata Cromatica" (first two movements), Yon; "Pieve Heroique," Franck; Elegy, Noble; Adagio, Symphony 6, Widor; Intermezzo, Symphony 1, Widor; Meditation, d'Ervy.

George B. Kemp, Jr., Indianapolis, Ind.—Mr. Kemp gave a recital dedicating the organ built by the Wicks Company at St. Paul's Evangelical Church, Terre Haute, Ind., playing the following program on the evening of Jan. 10: Prelude and Fugue in E minor, Bach; Air from Orchestral Suite in D, Bach; Toccata in the Dorian Mode, Bach; "A Cloister Scene," Mason; "The Fountain," Fletcher; Intermezzo, Callaerts; Largo from "New World" Symphony, Dvorak; "Träumerei," Schumann; "Prayer," Humperdinck; "Pieve Heroique," Franck.

Gertrude A. Dowd, New York.—In a dedicatory recital at St. Michael's Church, Brooklyn, Miss Dowd, the organist, played: "Christus Resurrexit," Ravanello; Adagio, from Sonata Op. 27, No. 2, Beethoven; "Pieve Heroique," Franck; "Gesu Bambino," Yon; Toccata from Fifth Symphony, Widor.

Fred Faassen, Zion, Ill.—In his most recent broadcasts from Shiloh Tabernacle over station WCBD Mr. Faassen has played these programs: Jan. 3—"Invocation," from Marriage Mass, Dubois; "Marche Triomphale," Dubois; "Ave Maris Stella," Grieg; "Absolution," Guilman; Impromptu No. 1, Coleridge-Taylor; Melody, Lemaigre; "O Salutaris Hostia," Guilman.

Jan. 10—"Verset de Procession," Boellmann; Six Norwegian Tone Poems, Torgjussen; Cantilene, from Sonata in D minor, Rheinberger; Reverie, Macfarlane.

Robert Pereda, Newark, N. J.—Mr. Pereda played the following program for the opening recital on the Estey organ in Christ Presbyterian Church, Newark, N. Y., on Sunday evening, Jan. 10: Reverie, Vierne; Prelude and Fugue in A minor, Bach; Serenade, Gruenfeld; "Song of the Basket Weaver," Russell; Toccata, Dubois; Andantino, Lemare; "In a Monas-

tery Garden," Ketelbey; "Marche Gothique," Mouton.

Frederick C. Mayer, West Point, N. Y.—In his recital at the cadet chapel of the West Point Military Academy Dec. 13 Mr. Mayer played this program: Chorale from Christmas Oratorio, Bach; "March of the Magi Kings," Dubois; Fantasy on old Christmas Carols, Blair; Allegro (first movement from "Passion Symphony"), Dupre; "Prayer of the Virgin," Massenet; Rhapsody on Christmas Themes, Gigout.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in popular programs at the Philharmonic Auditorium have included: Introduction to "The Creation," Haydn; "Romance," Tours; Grand Chorus, Sullivan; Christmas Offertory, Lemmens; Elevation, Guilman; "The Little Shepherd," Debussy; "Solitude on the Mountain," Ole Bull; Serenade, Toselli; Prelude to "Parsifal," Wagner.

Charles Raymond Berry, Sioux Falls, S. D.—In his "cathedral echoes," broadcast from station KSOO, Mr. Berry played the following program Dec. 27: Prelude and Fugue in D major, Bach; "On Wings of Song," Mendelssohn-Fairclough; Three Mountain Sketches, Clokey; Menuet, C. P. E. Bach; Allegro Assai, Menuetto and Finale, Fourth Sonata, Guilman; "Lauda Sion" ("Cathedral Windows"), Karg-Elert; "The Squirrel," Weaver; "Carillon de Westminster," Vierne.

Karl Otto Staps, Denver, Colo.—The new Möller organ at Messiah Lutheran Church, Denver, was dedicated Jan. 10 and in the afternoon Professor Staps of St. John's Episcopal Cathedral played these selections at a vesper musical service: Allegro maestoso and Adagio, Guilman; Melody in F, Rubinstein; Largo, Handel; "Love's Old Sweet Song," Molloy-Lemare; Nocturne, Hollins.

Ernest White, Philadelphia, Pa.—On Jan. 20 Mr. White played the opening recital on the Skinner organ in St. Peter's Church, Third and Pine streets, Philadelphia. The stop scheme of this organ was published in The Diapason June 1, 1931. Mr. White's program was made up as follows: Prelude, Fugue and Chaconne, Buxtehude; Partita in C minor, "O God, Thou Gracious God," Bach; "Carillon," Sowerby; Fugue in C sharp

minor, Honegger; "Meditation a Ste. Clotilde," James; Gavotte, Wesley; "Sunrise" ("Hours in Burgundy"), Jacob; "Divertissement," Vierne; Prelude, Fugue and Variation, Franck; Sarabande, "Landscape in the Mist," Fughetta, "Now Is Our Salvation Come," and Toccata on "Lord Jesus Christ, unto Us Turn," Karg-Elert.

Charles R. Nicholls, Canandaigua, N. Y.—In a recital at the First Congregational Church Nov. 1 Mr. Nicholls played: Fugue in C major, Buxtehude; Largo, Handel; Prelude and Fugue in G major, Bach; Third Sonata, in C minor (Prelude and Adagio), Guilman; Menuet ("Suite Gothique"), Boellmann; Chorale in A minor, Franck; "Dreams," Stoughton; Humoresque ("L'Organo Primitivo"), Yon; "Lied," Vierne; Toccata (Fifth Symphony), Widor.

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San Francisco News; Recital on Big New Sacramento Organ

By WILLIAM W. CARRUTH, F. A. G. O.

San Francisco, Cal., Jan. 18.—The following interesting program was given by Ethel Sleeper Brett, organist of the First Methodist Episcopal Church of Sacramento, on the four-manual Skinner at the Temple Methodist Church of San Francisco Jan. 13: Fugue in D, Bach; "Aftonfrid" ("Evening Peace"), Hägg; "Praise the Lord, the Mighty King," Karg-Elert; Fantasia in D flat, Op. 101, Saint-Saens; "Variations de Concert," Bonnet; Andante, Stamitz; "Within a Chinese Garden," Stoughton; Toccata, "Thou Art the Rock," Mulet.

The Chapel of the Oaks is a picturesque mortuary establishment in Oakland which was recently opened with impressive ceremonies. Like all progressive mortuaries it has an organ—the instrument that for many years was heard in the American Theater, a good-sized and effective two-manual American Photo-Player organ. Programs are broadcast from the Chapel of the Oaks Tuesdays, Thursdays and Saturdays at 5 o'clock over station KLX. Alfred Chaplin Bayley, organist of Seventh Church of Christ, Scientist, San Francisco, is the broadcasting organist. On Jan. 16 he played selections from his two-act opera, "The Rose of Sharon." Mr. Bayley has written other compositions. His "Canticle to the Sun," composed for the late Bishop Nichols of Grace Cathedral, has been heard here a number of times, as well as in the East.

The Berkeley Choristers, assisted by St. Clement's quartet under the direction of Claire McClure, presented a program of Christmas music Jan. 6 at St. Clement's Episcopal Church, Berkeley, for the benefit of the organ fund. The program follows: Two Traditional German Christmas Carols, "The Holy Mother Sings" and "In dulci jubilo," with Estelle D. Swift at the organ; Chorale Prelude, "In dulci jubilo," Bach, played by Claire McClure; Old French Carol on "Hark, the Merry Bells," and "Lo, How a Rose," Praetorius; Chorale Prelude, "Lo, How a Rose," Brahms; "Lord Christ, Thou Art the Prince of Peace," Bach, and "From My Heart's Depths," Karg-Elert, played by Miss McClure; "Silent Night," Gruber-McClure, sung by the quartet; "The Mimmers' Carol," an old Sussex carol, sung by the choristers with Mrs. Swift at the organ; Cantata No. 151, Bach, "Blessed Morn, when Christ Was Born."

Charles Theodore Besserer has completed four years of broadcasting over station KLX on the four-manual Estey in the Oakland Scottish Rite Temple. His many friends of the air will be sorry to learn that the beautiful temple on Lake Merritt is being closed for

the time being and the broadcasts have been discontinued.

Bessie Beatty Roland, A. A. G. O., the well-known organist of Temple Sinai, Oakland, returned the first of the year from a two months' transcontinental trip. While the trip was primarily for pleasure and rest (accompanying her husband, State Assemblyman Eugene Roland, who was sent as one of a committee to study the legislatures throughout the country), Mrs. Roland did not overlook any opportunity to visit churches and meet the organists, especially in Jewish synagogues. During her absence her post was filled by Connell K. Carruth, organist of St. Paul's Episcopal Church.

Charles Follette, one of our promising younger organists, has been appointed organist of First Church of Christ, Scientist, at Berkeley. His former position at Second Church of Berkeley is being filled by Malcolm Battison, a talented pupil of Wallace Sabin.

The first social event of the Guild for 1932 is a tea which will be held at the home of Abba Kellogg Proctor in Piedmont Sunday, Jan. 24. Mrs. Proctor's home is especially suited for a gathering of organists, as the beautiful music-room holds an Austin "Chorophone" as well as a Steinway grand. Mrs. Estelle Swift is in charge of arrangements.

PLACED IN KANSAS COLLEGE

Austin Instrument Moved to Agricultural School by Sabol.

G. J. Sabol of the Kansas City Organ Service and Supply Company reports that in addition to the installation of new organs for Eastern builders, the following organs were re-conditioned, sold and installed by his firm in 1931: Three-manual and echo Austin at the Kansas State Agricultural College, Manhattan; three-manual Austin in the First Presbyterian Church, Manhattan, Kan.; three-manual Robert Morton at the First Baptist Church, Bartlesville, Okla.; two-manual Kilgen at Dolores Catholic Church, Manhattan, Kan. Organs that were rebuilt and electrified in their locations were a two-manual Austin in the First Presbyterian Church, Bartlesville, Okla.; a two-manual Hillgreen-Lane at Calvary Episcopal Church, Sedalia, Mo.; a Hinners at Weaver Conservatory, Tulsa, Okla., and a Woodberry organ at Swope Park Christian Church, Kansas City, Mo.

The stop specification of the Kansas State Agricultural College organ, which is to be opened by Richard Jensen of the college music faculty early in February, is as follows:

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8. Flute Harmonic, 4 ft., 73 pipes.
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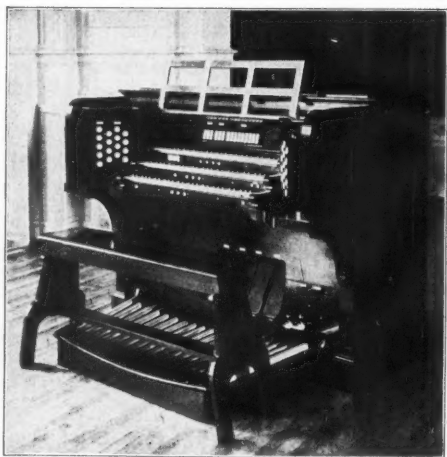
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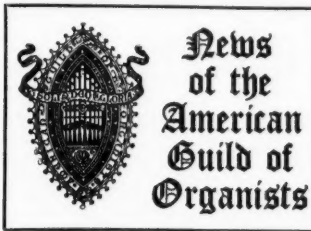
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[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

Co-operation Is Demanded.

A significant movement for co-operation between the A. G. O. and the N. A. O., in accordance with suggestions made in the past in various quarters in both organizations, has been launched by the executive committee of the Pennsylvania chapter, which adopted the following resolutions at a meeting Dec. 7 and ordered them to be submitted to all Guild chapters:

Whereas, By the existence of two national bodies of organists, the American Guild of Organists and the National Association of Organists, there is a great duplication of interest, expense, etc., the executive committee of the Pennsylvania chapter of the American Guild of Organists at a regular meeting held Dec. 7, 1931, adopted the following:

Resolved, That the question of cooperation of the American Guild of Organists and the National Association of Organists be seriously considered and that negotiations looking toward this cooperation be inaugurated at once by the officials of both bodies.

Resolved, That a copy of the above resolution be forwarded to the headquarters of both organizations; to all the chapters of the Guild; to the *New Music Review*, *The Diapason*, and *The American Organist*.

Western New York Banquet.

The annual meeting and banquet of the Western New York chapter was held at the Alexandra restaurant in Rochester Jan. 12. After a splendid dinner Robert Berentsen, the dean, acting as master of ceremonies, introduced Mrs. Rae Potter Roberts, contralto, who immediately established the humorous spirit of the program by singing with much gusto Sigmund Spaeth's travesty on "Jack and Jill." The speaker, Guy Fraser Harrison, formerly organist of St. Paul's Episcopal Church and now conductor of the Rochester Philharmonic and the Rochester Civic Orchestra, spoke entertainingly of the vicissitudes of an orchestral conductor, dwelling also upon the contribution that organists and choral directors were making to the advancement of the musical taste of people who make up our audiences. Dean Berentsen and George Babcock, the subdean, then sang a humorous duet written by themselves in which the various members were described in a manner which caused such laughter that the number had to be repeated in order to be heard.

Dr. George Henry Day, formerly dean of the chapter, gave an interesting resume of Guild examinations and the progress which had been made in preparation for this year's examinations by his class, and Mrs. Vaughn told of her experiences as a student for four years under Dr. Karg-Elert.

The December meeting of the chapter consisted of a theater party followed by a supper at the home of the dean.

Announcement was made that the February meeting would be held at St. Paul's Episcopal Church Feb. 9, with Marshall Bidwell, municipal organist of Cedar Rapids, Iowa, as the recitalist.

Northern Ohio Chapter.

The annual Christmas party of the Northern Ohio chapter was held at the home of Mrs. William R. Daniels in Lakewood, Ohio. A delightful evening was spent playing cards and other games.

On Jan. 7, at Old Stone Church, Cleveland, Allan Bacon, organist of the College of the Pacific, Stockton, Cal., played a program for this chapter. He was on a concert tour and the Cleveland members were happy to welcome him as their guest.

Walter Blodgett, the new organist of the Epworth-Euclid Church, Cleve-

land, gave a splendid recital in his church auditorium Jan. 13. This is his first performance in Cleveland and it helped to strengthen the already fine reputation he has made as an organist and interpreter.

The monthly chapter meeting was held Jan. 21, at which time Arthur W. Poister of the University of Redlands, California, was presented in a recital at Trinity Cathedral. Mr. Poister is considered one of the very finest organists in the country. He was on his way East to play at Wanamaker's in New York and at Princeton University. Following the program there was a reception in honor of Mr. Poister.

MARGARET RHODEHAMEL.

Texas Chapter.

The Texas chapter met at the City Temple, Dallas, Jan. 14, at 10 o'clock, with the dean, Mrs. J. M. Sewell, presiding. E. G. Council made an instructive and interesting talk on "Our Publishers," in which he stressed the fact that too little consideration is ever given the publishers for the part they have in making a composer and his music a success or a failure. Following Mr. Council's talk announcement was made of the Karg-Elert recital, to be heard at the McFarlane Auditorium Feb. 19, under the auspices of the Guild and of Mrs. J. H. Cassidy of S. M. U., who is a personal friend of Dr. Karg-Elert.

Plans are under way for the Texas chapter convention, which will be held in Tulsa, Okla., in connection with a tri-state convention this year.

The January recital was given at Christ Episcopal Church Jan. 10, at 4:30 p. m., by Miss Alice Knox Fergusson, assisted by Mrs. Stella Dirmeyer, soprano; Reginald Ennis, tenor, and J. H. Cavender, baritone.

George Wood, rector of St. Matthew's Cathedral, delivered a talk on "The Music of the Episcopal Church." The Guild adjourned to meet again on Feb. 11.

GERTRUDE DAY, Secretary.

Minnesota Chapter.

The Minnesota chapter met Tuesday evening, Jan. 19, at the Central Lutheran Church of Minneapolis, for its second dinner and business meeting. Mrs. S. N. Reep, dean, presided. Dr. J. A. O. Stub, pastor of the church, gave a talk stressing the importance of the musical part of the service. The dean then called upon Stanley R. Avery, organist of St. Mark's Episcopal Church, to report on arrangements for the Karg-Elert recital. This is to be held at St. Mark's Church Sunday afternoon, Feb. 14, and will be sponsored jointly by St. Mark's choir and the A. G. O. Mr. Avery urged the Guild members to co-operate in securing a large attendance.

At the conclusion of the meeting the members and guests adjourned to the church auditorium, where a fine program was given by Marion Hutchinson, F. A. G. O., organist of Central Lutheran Church; Hugo Goodwin, F. A. G. O., organist of St. Paul's Episcopal Church, and the Central Lutheran choir under the direction of George Hultgren. Miss Hutchinson played the following: Pasacaglia and Fugue in C minor, Bach; Chorale Preludes, "The Old Year Now Has Passed Away" and "In Thee Is Gladness," Bach. Mr. Goodwin played three of his own compositions, Solemn Prelude (MS.), "Carnival Passes" and "Yuletide" (MS.), and Thiele's Concert Piece in E flat minor. The choir appeared in selections from the works of Palestrina, Bach, Schubert, Tschalkowsky and Dr. Christiansen.

HENRY ENGEL, Secretary.

Michigan Chapter.

The Michigan chapter met for its fourth meeting of the season in the Church of the Messiah at Detroit Jan. 19. The chapter was honored by the presence of the Rev. William Wood, rector of the church, who welcomed us in the name of the church. Father Wood spoke very kindly of the Guild and its ideals, stating that through the organization the standards of church music are being raised and upheld. He said that in certain Eastern cities in which he had worked the churches were insisting that the organists whom they employ have ratings in the Guild.

Our colleague, Charles Frederic Morse, organist of Grosse Pointe

Memorial Church and director of the Orpheus and Madrigal Clubs of Detroit, gave a profitable talk and demonstration dealing with some of the phases of choral directing. Mr. Morse used as illustrations Stainer's "Grieve Not the Holy Spirit," Rachmaninoff's "Glorious Forever" and Noble's "Breathe on Me, Breath of God." The Guild was formed into an impromptu choir and made a surprisingly successful attempt to sing these numbers under Mr. Morse's direction.

The meeting, which was attended by forty members and guests, was probably the most enjoyable and profitable which those present can remember.

Central Missouri Branch.

The Central Missouri branch chapter held a meeting at Central College, Fayette, Mo., Jan. 18, with L. T. Spayde, vice-regent, as host. A business meeting was held at 5 p. m., followed by a dinner. In the evening Mr. Spayde, assisted by Harold G. Mealy, Miss Gladys Hamstreet, Frank Banyard, Miss N. Louise Wright and Miss Opal L. Hayes, presented a very interesting and much appreciated program in the College Church. Mr. Spayde's organ numbers were: "Grand Choeur Dialogue," Gigout; Minuet in A, Boccherini; Toccata and Fugue in D minor, Bach; "Dreams," McAmis; Sketches of the City, Nevin; Toccata (from Fifth Symphony), Widor. A number of organists and other musicians attended the recital, many of them coming from surrounding towns.

Fort Worth, Tex., Program.

The Fort Worth chapter held its monthly meeting Tuesday evening, Jan. 5, at the First Presbyterian Church. A dinner was served to the members and guests by the ladies of the church. Hostess and host were Miss Helen Ewing and W. J. Marsh. A unique crossword puzzle named "A Cross Bunch of Organists" was worked out by each, answers including the names of all members of the chapter. Decorations were fall leaves and cotton, representing a cotton field. A negro "mammy" doll dressed in red and gold was at each place.

Following this a program was enjoyed, which was as follows: Sonata in C minor, Mendelssohn, and Scherzo from Second Suite, Rogers (Helen Ewing); voice: Berceuse from "Jocelyn," Godard; Hindu Slumber Song, Ware, and "A Prayer for Courage," W. J. Marsh (Fay Fulton Hubbard); W. J. Marsh at the organ; violin: Prize Song from "Die Meistersinger," Wagner; Barcarolle, Francis MacMillen, and "Romance," Debussy (Brooks Morris); Guy Richardson Pitner at the organ; Three Incidental Numbers from "The Innkeeper of Bethlehem," a Christmas pageant, W. J. Marsh (W. J. Marsh).

Oklahoma Chapter.

The Oklahoma chapter held its December meeting Monday night, Dec. 14, at the Tulsa Tavern. Following dinner the meeting was called to order by Marie M. Hine, dean of the chapter, and the minutes of the last meeting were read by Martha Blunk, the registrar, and items of business were transacted. Esther Handley, chairman of programs, presented the speakers of the evening. The first, Mrs. Ira T. Parker, gave a talk on early Greek musical instruments. She was followed by Mrs. Ernest E. Clulow, who spoke of the Greek theory of music. After the reading of the two papers there was an informal discussion of the study topics and the meeting concluded with a surprise feature, the distribution of Christmas gifts among the members.

For the January meeting of the chapter the subject of study was "Rome and the Dark Ages," by Mrs. Troy Campbell; "St. Gregory," by Mrs. Sara Ruby Kauffman, and "St. Ambrose," by Mrs. Herma Quinn.

Tulsa had more presentations of "The Messiah" in 1931 than at any Christmas season of its history. First in importance should be mentioned that given at Convention Hall Dec. 20 by the combined Tulsa Civic Chorus and the high school choirs, over 400 singers taking part and drawing an immense audience, every seat and all standing room being taken. Marie M. Hine, dean of the Oklahoma chapter, is chairman of the Tulsa Civic Chorus.

Among other performances of "The Messiah" by chapter members were those of Frances Wellmon Anderson at the English Lutheran Church and Mrs. Ira T. Parker at the First Baptist Church.

Mrs. E. L. George, organist and choir director of the First Presbyterian Church, Bartlesville, Okla., presented Saint-Saens' "Noel" Sunday morning, Dec. 20.

Eastern New York Chapter.

A Christmas program was given under the auspices of the Eastern New York chapter at the Reformed Protestant Dutch Church, founded in 1642 at Albany, N. Y. The following organists took part: Lawrence H. Pike, Russell Carter and John N. Schilling. The service was sung by the choir of the First Church. The prelude was the "Jubilate Deo" by Silver, the carols included "While Shepherds Watched Their Sheep," "God Rest You Merry, Gentlemen" and "The First Noel," the anthem was "O Sing to God," Gounod, and the postlude the Fugue on "Vom Himmel hoch," by Bach.

JAMES W. BLEECKER,
Chairman of Publicity Committee.

Chesapeake Chapter.

December was an English month for the Chesapeake chapter. The monthly meeting was held Dec. 7 and after a short, interesting business meeting the members turned to a twenty-minute study of Cesar Franck's "Welcome. Welcome, Dear Redeemer." This was enjoyed by all and a request was made that next time a few minutes should be devoted to vocalization before beginning to study a fine anthem. Next on the program was a short recital of modern English organ compositions. After this we went to the lecture hall and were told in a most interesting manner about various experiences and the condition of music in the English churches and cathedrals as found by one of our newer members, Edwin Hall Pierce of Annapolis. His keen insight and the humor displayed in his narration were greatly enjoyed and appreciated by all.

Dec. 10 the second of our series of affairs being held jointly by the Chesapeake chapter, A. G. O., and the Baltimore chapter, N. A. O., was held in the Brown Memorial Presbyterian Church. This took the form of a lecture-recital by Duncan McKenzie, M. A., educational director of Carl Fischer, Inc. His subject was "Presentday English Composers and Their Church Music."

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LOUIS L. BALOGH, Ph. D., organist and choirmaster of St. Patrick's Church at Montreal, directed a noteworthy concert of church music Dec. 17. The St. Patrick's Choristers and the St. Patrick's Choral Society sang a "Stabat Mater" by Szymanowski and selections by de Pres, Palestrina, Byrd, Mozart, Gretchaninoff, etc. Dr. Balogh played the second movement of Handel's Third Concerto as the prelude. The concert was under the auspices of the Montreal Ladies' Morning Musical Club, an organization with a membership of 1,200. In the "Stabat Mater" 150 singers, including some of the outstanding soloists of Canada, took part.

Louis L. Balogh was born in Hungary in 1895 and comes of a family of musicians, his father, grandfather and great-grandfather all having been church organists. He received his musical training chiefly in Budapest, taking organ and composition at the National Conservatory of Music and choral technique and voice at the Franz Liszt Academy of Music. In Leningrad, Russia, he studied organ and conducting at the former Imperial Conservatory of Music. He received the degree of doctor of philosophy from the University of Budapest. Dr. Balogh in 1923 accepted the invitation of the late Bishop Fallon of London, Ont., to become organist and choirmaster of St. Peter's Cathedral, London. Since 1928 he has been musical director of St. Patrick's Church, Montreal, where he plays a four-manual Warren-Casavant, installed in 1852 and rebuilt in 1895 and 1928. There is also a two-manual Casavant organ at his disposal for teaching. Dr. Balogh has under his direction a liturgical choir of boys and men and a concert choir (choral society) of ladies and men.

Since 1923 Dr. Balogh has been an active member of the Canadian College of Organists and recently joined the staff of the council of the Dominion College of Music.

Being convinced that the appreciation of good organ music will come through the propagation of chamber music, Dr. Balogh is an ardent promoter of this type of music and has organized and directs the activities of several chamber music ensembles composed of professionals and amateur musicians. His favorite string instrument is the viola. In addition to these activities Dr. Balogh is also a composer of secular works and church music, some of the latter published by J. Fischer & Bro., New York.

Recitals by Warren D. Allen.

Warren D. Allen, organist of Stanford University, who will make a recital tour in the East and who is to take the place of Professor Harold D. Smith at Cornell University for the second semester, during the latter's sabbatical leave, will be heard at the University of Michigan Feb. 10 and at the First Congregational Church of Akron, Ohio, Feb. 11. The Musical Art Society of Camden, N. J., has invited Mr. Allen to give a recital in April.

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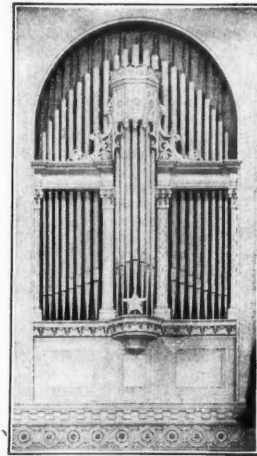
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Detroit Sessions Marked by Programs of American Works.

Notwithstanding economic conditions which probably kept away many who would otherwise have been present, the fifty-fourth annual meeting of the Music Teachers' National Association in Detroit Dec. 28, 29, 30 and 31 brought out one of the largest groups of musicians that has ever attended an M. T. N. A. meeting. The program was an impressive one with such educators as the following scheduled for papers and addresses: H. L. Butler, Charles N. Boyd, Carl Engel, Mrs. William Arms Fisher, C. M. Tremaine, Mrs. H. H. A. Beach, Henry Purmort Fames, Paul Weaver, Arthur Heacox, David Stanley Smith, Ernest MacMillan, Frantz Proschowski, Mrs. Crosby Adams, Clarence Hamilton and Percy Grainger. The annual banquet on the evening of Dec. 30, held in conjunction with the National Association of Schools of Music, was a brilliant affair with over 200 in attendance. The principal address was delivered by Ernest Fowles of London.

The cause of American music was given important support by the association. On Monday evening a program of works by Michigan composers was given; on Tuesday evening the Detroit Symphony Orchestra under Dr. Howard Hanson gave a brilliant program of American works by Chadwick, Hanson, David Stanley Smith, Edgar Stillman Kelley and Charles Sanford Skilton before an audience of over 2,000. On Wednesday afternoon the Little Symphony Orchestra of Detroit under Valber Coffey gave an all-American program at the auditorium of the Art Museum, featuring the following composers: Mabel Daniels, C. Hugo Grimm, Leo Sowerby, David Guion, Henry Matheys and Valbert Coffey, while on Tuesday afternoon Mrs. H. H. A. Beach appeared in a piano recital of her own compositions. An organ recital by Edwin Arthur Kraft of Cleveland was played Wednesday afternoon at the Art Institute. Other musical interludes during the regular sessions included a performance of Bach's "Coffee Cantata," accompanied by a small orchestra under Charles L. Wuerth, a recital of ensemble arrangements for two pianos with four performers under the direction of Percy Grainger, and a recital of a *cappella* numbers sung by a chorus from the Central High School directed by Harry W. Seitz. The evening of Thursday was given over to an all-Wagner program by the Detroit Symphony Orchestra at which the members of the M. T. N. A. were guests.

The officers of the past year were re-elected and are: D. M. Swarthout, University of Kansas, president; Karl Gehrken, Oberlin Conservatory, vice-president; Leo C. Miller, St. Louis, secretary, and Oscar W. Demmler, Pittsburgh, treasurer. New members elected to the executive committee for a period of three years were: Carl Engel, Washington, D. C.; Edward Birge, Bloomington, Ind., and Albert Riemenschneider, Berea, Ohio. Members newly elected or re-elected to the executive committee for the one-year term were: Mrs. Crosby Adams, William Arms Fisher and J. Lawrence Erb. Washington, D. C., was selected for the 1932 meeting.

VISIT MIDMER-LOSH PLANT

Guild Members Inspect Novel Kiosk for Atlantic City Console, Etc.

The Nassau County chapter of the American Guild of Organists visited the Midmer-Losh plant at Merrick, Long Island, Dec. 4, to inspect the interesting work in progress in that

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plant, which includes the last stops for the great organ in Atlantic City, N. J. The completed console kiosk was also on view. This is a circular, monitor type of enclosure twelve feet in diameter and about the same height, accessible with doors to the interior so that a number of persons can visit the interior of the console at one time.

The mechanical part of the seven-manual console is already delivered and in service in Atlantic City, and the kiosk has been in process of design for several years under the supervision of Otto Strack, architect and engineer. Some of the stops belonging to the Atlantic City organ were heard, together with others belonging to the four-manual being installed in St. John's Catholic Church, Brooklyn, and the complete tonal appointments of a small organ for the Baptist Church in

Merrick, N. Y. The new penthouse studio in the Midmer-Losh factory was inspected, with the three-manual organ under construction for this studio.

Mrs. Elliott Draws 1,600.

A congregation of more than 1,600 people attended the candle-light vesper musical service at the Central Presbyterian Church of Kansas City, Mo., Dec. 20. It was an audience which filled every seat in the church. This was the eleventh of these annual services, arranged and directed by Mrs. Pearl Emley Elliott, organist and director at the church. Mrs. Elliott gave a vesper program at the University of Kansas auditorium at Lawrence late in November. It was the first recital of a series by visiting organists. Mrs. Elliott is a graduate of the university.

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Choral Offerings of Christmas, 1931; New Easter Music

By HAROLD W. THOMPSON, Ph.D., Litt.D.

The editor of this journal, who is wise as well as innocent, believes that Christmas programs should be commented upon before they become cold. I am therefore bowing to his superior judgment in giving you a survey of the past Christmas in the same month when you are expecting hints for this year's very early Easter. If the editor were not as innocent as he is wise, I should suspect him of trying to get two articles from me in one month.

One difficulty in the way of making this survey of maximum value is the habit of some choirmasters, particularly in the Episcopal churches, of omitting the names of the composers who arrange carols. Now inasmuch as there are numerous editions of some carols, and inasmuch as a carol-anthem usually is a re-creation of old material deserving as much recognition as an original anthem, I do not feel that anything is to be gained here by printing the mere title of a carol. Not to mention the ethical principle involved—which is a real one—the practical value of knowing that a famous choirmaster performed "The Holly and the Ivy" without knowing whether it was Boughton's edition or Thiman's is nil. And one other handicap has sprung up this year with more than usual frequency: some choirmasters forget to write in their names, or even the city in which they serve. I have, for instance, some delightful programs from a certain "Central Church"—denomination, city and organist unknown. Shouldn't all that information be printed on every church calendar?

Well, these little annoyances are insignificant compared with the pleasure of reading through so many charming lists from all corners of what Walt Whitman called "these states." I notice that this was a year in which scores of choirmasters fell back upon the tried and true "Messiah" of Handel, instead of presenting less familiar and less comforting works; I do not recall any previous year in which I have had so many reports of its performance. I noticed also that carol services are rapidly taking the place of cantatas, with Dickinson's carols the prime favorites. Moreover, Dr. Dickinson's "The Shepherds' Story," otherwise known as "Nowell" (Gray), is far and away the most popular American anthem for use this Christmas. I note also that although, to the great regret of the American organist, Mr. Mackinnon has not published any carols for two or three years, he does not wane a bit in popularity; in fact, his high quality is more and more appreciated.

On the whole it appears that not much new music was bought this season, which is the more to be regretted because this was a year when much material of the highest quality was published. I suggest that you mark in my article of last month the Christmas carols and anthems that you did not examine in 1931, and promise the American composers that you will remember those marks when you are preparing for next Christmas.

Well, here are some of the programs, or rather what I consider the most interesting numbers from a great many lists:

St. Paul's Cathedral, Detroit (F. A. Mackay).
Shaw, G.—"Hail to Thee, Bethlehem."
Dunhill—"The Moon Shines Bright" and "It Came upon the Midnight."
Willan—"The First Nowell" and "The Three Kings" and "The Great God of Heaven."
Voris—"When Christ Was Born."
Forsyth—"Christmas Bells."
Gaul—"Mountain White Carol," "And the Trees do Moan."
Dickinson—"All Hall the Virgin's Son." (At this carol service no less than twenty-four carols were sung—which must be nearly a record—and all fine ones.)
St. Luke's, Long Beach, Cal. (W. R. Dorr).
Organ—Prelude on "O Divinum Mysterium," Candlyn.
Carol—"When I View the Mother," Voris.
Carol—"The Holly and the Ivy," Thiman.
Solo—"Calm on the Listening Ear," H. A. Matthews.

Carol-Anthem—"Sleeps Judea Fair," Mackinnon.
Carol—"The Three Kings," Romeu.
Carol-Anthem—"On a Winter's Night," Mackinnon.

Central Presbyterian, Kansas City, Mo. (Mrs. J. R. Elliott).

*Prelude—"Exaltation," Dickinson.
*Prelude—"March of the Magi," Liszt.
*Anthem—"All Hall the Virgin's Son," Dickinson.
*Carol—"Shepherds in the Field," Dickinson-Norwegian.
Carol—"Carilla—On a Winter's Night," Mackinnon.
*Anthem—"Brightest and Best," Coombs.

Anthem—"The Shepherds' Story," Dickinson.
*Carol—"Sleep, Holy Babe," Candlyn.
Carol-Anthem—"Come Hither, Ye Faithful," McCollin.

Anthem with 'Cello—"The Infant Jesus," Yon.
(The numbers marked with asterisk had the accompaniment of violin, 'cello, harp and organ; note the American numbers.)

Central Methodist, Yonkers, N. Y. (H. E. Wood).
Quartet with Harp and Organ—"Shepherds' Christmas Song," Reimann-Dickinson.

Carol-Anthem—"God's Only Son" (new and successful), Voris.

Anthem—"The Shepherds' Story," and other carols arranged by Dickinson.
Central Presbyterian, Montclair, N. J. (Carl F. Mueller).

Organ—Prelude on "In dulci jubilo," Candlyn.
Anthem—"The Shepherds' Story," Dickinson.

Male Anthem—"March of the Wise Men," H. B. Gaul.
Carol—"No Candle Was There" (a favorite this year), Lehmann.

New Jersey State College, Montclair (C. F. Mueller).
Carol—"He Is Sleeping," Geer-Polish.

Carol—"Hearken, Every True Believer," Reynolds-Bressan.
Carol—"Sleep Thou, My Jewel," Geer-Polish.

Carol—"Gloria in Excelsis," Kriska.
Carol—"Hark in the Darkness," Geer-Polish.

Carol—"Strangers Say a King Is Born," Czech.
Carol—"Sleep, Baby, Sleep," Kriska.

These numbers are all for women's voices.
Winnetka, Ill., Congregational (G. Howerton and Mrs. D. Morrison).

Suite for Strings—"Christmas," Rowley.
Anthem—"All Hall, the Virgin's Son," Dickinson.

Carol-Anthem—"The Three Ships," Taylor.
Solo—"In a Manger Lowly," Daniels.

Carol—"Sleep, Holy Babe," Candlyn.
Carol—"On a Winter's Night," Mackinnon.
Solo—"No Lullaby Need Mary Sing," Clokey.

Carol-Anthem—"Sleeps Judea Fair," Mackinnon.
South Avenue Methodist, Wilkinsburg, Pa. (W. H. Oetting).

Organ—Prelude on "O Divinum Mysterium," Candlyn.
Two Slovak Carols, Kountz.

Quartet—"The Little Jesus of Braga," Gaul.
Quartet—"A Babe Lies in a Cradle," Dickinson.

Quartet—"God's Only Son," Voris.
Postlude—"Pacem," H. A. Matthews.

First Congregational, Muskegon, Mich. (R. W. Hays).
Anthem—"This Is the Month," Mackinnon.

Anthem—"Three Kings," Barnes.
Anthem—"We Saw Him Sleeping," Kennedy (one of several performances of this lovely new number).

Wesley Methodist, Worcester, Mass. (A. L. Jacobs).
Organ—Scherzo on "In dulci jubilo," Candlyn.

Carol-Anthem—"The Holly and the Ivy," Boughton.
Anthem—"The Three Kings," Willan.

Solo—"O Lovely Voices of the Sky," H. A. Matthews.
Pageant with Music—"The First Christmas," McKinney.

Anthem—"Come, Thou Saviour," Christiansen.
A service of Christmas carols, entitled "God's Greatest Gift to Man," divided into four parts, including the following:

Part I. How Heaven Gave: Anthem, "Salvation Is Created," Tschesnokoff.
Part II. How Man Received: Anthem, "The Three Kings," Romeu; anthem, "The Virgin by the Manger," Franck; carol, "How Far Is It to Bethlehem?" Shaw.

Part III. The Gift Is for Us: Carol-anthem, "O Come to My Heart," Ambrose.
Part IV. The Praise of the World: Carol, "And the Trees do Moan," H. Gaul; carol, "Carol of the Russian Children," H. Gaul; cantata, "When the Christ Child Came," Clokey.

(This organist deserves a trip to Bermuda.)
Old South, Boston (Dr. Carl McKinley).
Anthem—"Christmas Day," Holst.

Anthem—"The Shepherds' Story," Dickinson.

Carol—"The Holly and the Ivy," Boughton.
Basque Carol—"Happy Bethlehem," Donostia.

First Presbyterian, Buffalo (Clara F. Wallace).
Carol—"The Holly and the Ivy," Boughton.

Carol-Anthem—"The Three Kings," Romeu.
Anthem—"Message of the Stars," Jennings.

Third Baptist, St. Louis (Katherine N. Carmichael).
Anthem—"Shepherds' Song," Dickinson.

Male Chorus—"March of the Wise Men," H. Gaul.
First Baptist, Los Angeles (Alexander Stewart and Mabel C. Adsit).

On New Year's Eve the choir gave a remarkable performance of Mendelssohn's "Hymn of Praise." In the darkened auditorium, just before midnight, the tenor sang "Watchman, Will the Night Soon Pass?" Then at midnight the chorus of a hundred answered "The Night Is Departing."

Fountain Street Baptist, Grand Rapids (E. L. Gallup).
Organ—"Christmas Bells," Lemare.

Oratorio—"The Messiah," Handel.
Centenary Methodist, Mankato, Minn. (W. R. Thomas).

Organ—"A Christmas Lullaby," Voris.
Organ—"In Joyful Adoration," Mueller.

Organ—"Ninna-Nanna," Mauro-Cottone.
Organ—"Hosanna" and "On Earth Peace," Mansfield.

Organ—"Shepherds' Song," Diggle.
Park Congregational, Grand Rapids (C. H. Einecke).

Carol—"Three Kings," Barnes.
Organ—"Ancient Carol Fantasy," Edmundson.

Carol—"The Holly and the Ivy," Boughton.
Anthem—"The Shepherds' Story," Dickinson.

Carol—"The Storke," Clokey.
Carol—"Here Are We in Bethlehem," Willan.

Anthem—"Come Hither, Ye Faithful," McCollin.
Coe College, Iowa (M. Bidwell).

Organ—"Christmas," Foote.
Organ—"Christmas," Dethier.

Church of the Holy Communion, New York (Carl Weinrich).
Carol—"Man, Be Merry," Rowley.

Anthem—"The Three Kings," Willan.
Brick Presbyterian, New York (C. Dickinson).

Anthem—"We Saw Him Sleeping," Kennedy.
Carol—"A Childing Slept," Naylor.

Carol—"Come, Marie," Dickinson-Provençal.
Carol—"The Shepherds and the Inn," Gaul-Mexican.

Oratorio—"Handel's 'Messiah' and Bach's 'Christmas Oratorio.'"
First Presbyterian, New York (W. C. Carl).

Carol-Anthem—"Master's in This Hall," Whitehead-French.
Carol—"I Hear Along Our Street," Mackinnon.

I heard this service myself, and mention only two of the fine numbers, beautifully sung. And you hear some of the best preaching in New York from Dr. Moldenhawer.

St. Stephen's, Sewickley, Pa. (J. R. Williams).
Oratorio—"The Messiah," Handel.

Four Slovak carols and four of Dickinson's.
Trinity Memorial, Binghamton, N. Y. (Flora M. Staps).

Carol—"Thou Child Divine," Voris-Old French.
Carol—"The Shepherds and the Inn," Gaul-Mexican.

And other fine carols.
First Methodist, Lancaster, Pa. (D. F. Nixdorf).

Anthem—"The First Noel," Whitehead.
Anthem—"The Shepherds' Story," Dickinson.

Organ—"Christmas Pipes of County Clare," Gaul.
Solo—"No Candle Was There," Lehmann.

Second Presbyterian, St. Louis (C. A. Scholin).
Cantata—"Bethlehem," Maunder.

Christ Episcopal, St. Paul (F. K. Owen).
Communion Service, Parker.

Beverly Road Presbyterian, Brooklyn (C. C. Bonte).
Anthem—"The Shepherds' Story," Dickinson.

Carol—"The Burning Flame," Forsyth.
First Baptist, Saratoga Springs (S. E. Saxton).

Organ—Carol Rhapsody, Saxton.
Solo—"The Night Is Very Still," Barnes.

Organ—"Christmas Pipes of County Clare," Gaul.
Carol—"Sleeps Judea Fair," Mackinnon.

Organ—Christmas Fantasia in March Form, Diggle.
Central Congregational, Boston (H. R. Austin).

Carol—"Christmas Bells," Rebikoff.
Carol—"The Stars," Pantchenko.

Anthem—"Glory to God," Arkhangelsky.
Carol-Anthem—"Through the Dark," Daniels.

First Presbyterian, Germantown, Pa. (N. L. Norden).
Anthem—"God Is with Us," Kastalsky.

Trío (v. h. o.)—"Arietta Graziosa," Norden.
Cantata—"The Shepherds' Vision," Parker.

Soprano with Obligatos—"The Prayer of a Little Child," Norden.
Second Presbyterian, Kansas City, Mo. (Mrs. R. D. Garver).

Cantata—"The Story of Christmas," H. A. Matthews.
Christ Lutheran, Harrisburg, Pa. (C. E. Heckler).

Cantata—"In Bethlehem," Kountz.
Six of the carols arranged by Dickinson.

Anthem—"The Shepherds' Story," Dickinson.
St. Bartholomew's, New York (D. McK. Williams).

Anthem—"Before the Heavens Were Spread," Parker.
Carol—"Carol of the Russian Children," Gaul.

Anthem—"O Bethlehem," Donostia.
Grace Church, Salem, Mass. (H. S. Shaw).

Organ—"In Joyful Adoration," Mueller.
Carols—"Lullaby, Jesus" and "We Bring You," Salama.

Communion Service, Barnes.
Emmanuel Church, Baltimore (F. Erickson).

Organ—Improvisation on Christmas Chorales, Karg-Elert.
Anthem—"The Virgin Mother's Revery," Woodman.

U. S. Military Academy, West Point.
Anthem—"This Day Christ Was Born," Harwood.

First Methodist, Pittsfield, Mass. (A. W. Cooper).
Organ—"Gesu Bambino," Yon.

St. Luke's Episcopal, Kalamazoo, Mich. (H. Overley).
Solo with violin—"The Shepherds Sing," Young.

Trío—"The Shepherds at the Manger," Liszt.
Second Presbyterian, Philadelphia (A. McCurdy).

Oratorio—"The Messiah," Handel.
Carol—"The Three Ships," Taylor.

Anthem—"All My Heart This Night," Maxson.
Flatlands Dutch Reformed, Brooklyn (A. Wright).

Anthem—"Infant Jesus," Yon.
Church of the Divine Paternity, New York (J. W. Andrews).

Carol-Anthem—"In a Stable," Dickinson-Corsican.
Carol-Anthem—"The Holly and the Ivy," Thiman.

Carol—"Sleep, My Jesus," Dickinson-Dutch.
(Alas, the last Christmas program of Dr. Andrews in this world!)

St. Mark's Lutheran, Sheboygan, Wis. (M. H. Schumacher).
Cantata—"The Christ Child," Hawley.

First Baptist, Brattleboro, Vt. (E. L. Mehaffey).
Anthem—"O Come to My Heart," Ambrose.

Organ Recital—"The Nativity Told in Music."
St. George's, Maplewood, N. J. (T. Stokes).

Anthem—"Happy Bethlehem," Donostia.
Anthem—"The Shepherds' Content," J. S. Matthews.

Haws Avenue Methodist, Norristown, Pa. (Catharine Morgan).
Oratorio—"The Messiah," Handel.

Carol—"I Hear Along Our Street," Mackinnon.
St. Mark's Lutheran, Philadelphia (J. McE. Ward).

Anthem—"O Come to My Heart," Ambrose.
Cantata—"The Star of Promise," Ashford.

Emmanuel Reformed, Hanover, Pa. (T. L. Wilcox).
Organ—Rhapsody on Old Carols, Lester.

Cantata—"Bethlehem," Maunder.
Organ—Christmas Fantasia in March Form, Diggle.

Grace Church, Brooklyn Heights (Frank Wright).
Anthem—"Shepherds Now Go We," Reimann-Dickinson.

Flute and organ numbers by Mozart and Bach.
Anthem—"There Shall Come Forth a Rod," Wadely.

Anthem—"While Shepherds Watched," Jungst.
Anthem—"Glory to God in the Highest," Noble.

House of Hope Presbyterian, St. Paul (R. B. Morton).

Carols—"What a Wonder" and "Jesu, Thou Dear Babe," Dickinson.
Anthem—"Peace on Earth," Beach.

Holy Cross Evangelical Lutheran, St. Louis (W. Wismar).

Carol—"Noel, Noel," Wismar.
Carol—"To Us Is Born Immanuel," Praetorius.

Carol—"In Mirth and Gladness," Niede.

First Methodist, Gloversville, N. Y. (E. Hodges).

Cantata—"The Story of Bethlehem," Spence.

Anthem—"O Come to My Heart," Ambrose.

First Baptist, Rome, N. Y. (C. F. Read).

Solo—"The Holy Mother Sings," McKinney-Fourteenth Century.

Solo—"O Night Divine," Marsh.

Carol—"Sleeps Judea Fair," Mackinnon.

First Presbyterian, Greensboro, N. C. (G. M. Thompson).

Carol—"God Rest Ye Merry," Lefebvre.

Anthem—"The Shepherds' Story" (most popular), Dickinson.

Carol—"Carol of the Russian Children," Gaul.

Four Dickinson carols.

First Presbyterian, Darby, Pa. (A. E. Seymour and Miss S. M. Spahr).

Cantata—"Bethlehem," Maunder.

Male Choir—"O Come to My Heart," Nevin.

I suppose that Yon's "Gesu Bambino" (J. Fischer) is still the most popular organ piece in this country at Christmas. This year Harvey Gaul's jolly "Christmas Pipes of County Clare" (J. Fischer) gave it a close run. Caudlyn's beautiful numbers on the "O Divinum Mysterium" (Schmidt) and on the "In dulci jubilo" (Ditson) were used by some of the best organists, and Mr. Mueller's pleasant pieces on Christmas themes (White-Smith) were widely used; also Dr. Diggle's "Fantasy."

Easter and Lent.

The publishers have neglected to observe that Easter arrives early this year, but I come to you not quite empty handed.

About the best new Easter anthem of 1932 that has reached me on Jan. 19 is "O Dearest Bloom" (Novello), by H. B. Weatherdon, a composer previously unknown to me. A fine poem by Whittier—the most successful of American hymn writers—is given an easy, fluent and beautiful setting, suited to any choir. The style reminds me of Thiman. Then there is "Angels, Roll the Rock Away" (Gray), by the Boston organist Francis W. Snow, with some easy but stunning effects with a choir in imitation of trumpets, not to mention a suave solo for soprano or tenor. On two pages the choir is divided, but you could easily re-arrange this section to make this joyous anthem suited to a quartet.

Martin Shaw has a setting of a very fine poem by Masfield, "Arise in Us" (Novello); the music is inferior to the words, but most music would be; I can imagine this as an easy and impressive anthem for accompanied chorus. A joyful anthem of fifteen pages by Mr. Timmings is entitled "O God of God, O Light of Light" (Gray). It is not one of the composer's best, though effective for a chorus, I imagine; I think that it will be more effective for Ascension than for Easter, but you should see it. An easy and old-fashioned anthem, tuneful and continually coming to a full stop, is W. G. Hammond's "Christ Our Passover" (Gray), which runs to ten pages.

Dr. Whitehead has made an easy and cheerful anthem from what is vaguely described (in a manner unworthy so fine a scholar) as a "German tune." The title is "Christ the Lord Is Risen" (Gray). Here you have seven pages of easy, fluent and attractive music, likely to be one of the most popular anthems of the year.

Dr. Dickinson has two new editions of great interest. One of them, dated 1931, but hardly reaching its public last year, is an arrangement for men's voices of the popular "Joyous Easter Song" from the Cologne "Gesangbuch" of 1623, better known to many as "Ye Watchers and Ye Holy Ones." In this splendid arrangement you need solo tenor and baritone as well as a male chorus. The other new Dickinson number is an easy motet by Antonio Lotti

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The illustration above gives some idea of the solemn grandeur of the interior of the Temple from which those inspiring organ recitals of Dr. Sheldon are regu-

larly radiocast on Friday nights over Station WSB at 10:30 Central Standard Time.

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in four parts, called "Joy Fills the Morning" (Gray). This can be sung with delight by any choir; it will sound best when unaccompanied. This Lotti was the one at St. Mark's, Venice, who died in 1740.

In the Oxford "Choral Songs from the Old Masters" there is a recent issue of four chorales from the "Schemelli Gesangbuch" harmonized by Bach, all for unison or solo singing. The first of the set is an Easter song, "Hail, Now the Gladsome Morrow," probably composed originally by J. Crueger—a pretty thing, very graceful. The fourth of the set is a lovely Christmas carol. All four seem to be admirable for a boy's solo voice, but I am not learned in such matters. The set is worth 20 cents, anyway, and the Carl Fischer Company are the importers.

There is a new Easter solo of unusual quality in these days of solo-mush. It is for high voice, "Easter," by Harry R. Spier (Gray). The quaint text is by Holy George Herbert, that charming saint and ingenious poet of the seventeenth century. I think that

in one place the composer has "twisted" his music in rather surprising harmony for a seventeenth century "consort," but on the whole this is a solo of high merit, and the little departure into modernism does not spoil the general effect. I hope that next time Mr. Spier will keep the suggestion of his text's period, as Stuart Young did in his delightful "The Shepherds Sing" (Gray), the loveliest of recent sacred solos.

There are some good new numbers for this Lent also, including the following anthems:

Snow, F. W.—"Out of the Deep." Baritone solo and unaccompanied quartet or chorus. Easy, atmospheric, effective. (Gray.)

Thompson, Van Denman—"A Ballad of Trees and the Master." An unaccompanied choir, preferably a mixed chorus, will sing best this touching and deeply felt setting of a poem already set by H. A. Matthews, Noble, Nevin, James and other leading composers. This is a worthy addition to that great list—perhaps the composer's finest achievement thus far. Remember it for a choir concert as well as for use in church. (Gray.)

Dickinson-Gluck—"Lord, in Thy Tender Mercy." Easy, four parts, melodious, for any choir. Five pages. (Gray.)

Nevin, George B.—"O Saving Victim." Mixed voices, any sort of choir. Reverent, melodious, one of his best. (Ditson.)

Warren, E. R.—"Christ Went up into the Hills." For SSAA. Perhaps better as a solo, but effective. (Gray.)

Thompson, Van Denman—"Ride On." For Palm Sunday. Strong rhythm, much vigor and color; preferably for unaccompanied mixed chorus. Not difficult. (Gray.)

Oldroyd—Evening Service in G minor. (Novello.) Easy and beautiful, in a key specially suited to Lent.

If these suggestions are not sufficient, turn back to my summary in January of the music of last year, and you will find other anthems of high quality, among them big numbers by Vittoria and Liszt, and Bach's lovely "Awake, Thou Wintry Earth" (E. C. Schirmer).

Two new solos of merit are Dion Kennedy's "Be Strong" (Gray), for medium voice, and Elinor R. Warren's "Christ Went up into the Hills" (Gray), in two keys. Both are for general use.

Washington Hears and Is Dinner Host to Sigfrid Karg-Elert

By MABEL R. FROST

Washington, D. C., Jan. 21.—Dr. Sigfrid Karg-Elert made his first recital appearance in Washington at the Library of Congress chamber music auditorium on the afternoon of Jan. 13. Dr. Karg-Elert and his daughter were received enthusiastically by the capacity audience, which included the leading organists and other musicians of Washington, as well as representative organists from all the surrounding cities, including Baltimore, Richmond, Annapolis, Harrisonburg and Hagerstown. In the rendition of the program—which at the last minute was changed in its entirety with the exception of the first number—Fraulein Karg-Elert proved an invaluable assistant to her distinguished father, making changes in the registration and occasionally playing bits of the physically impossible score. There appears to be precedent for this practice among the European masters.

A performance which proved stimulating in some features, at least, was marked by interesting and almost bizarre registration, pleasing and characteristically Karg-Elert progressions, and much color shading, both harmonically and tonally.

The recital was followed by a delightfully arranged dinner at the Dodge Hotel, the District of Columbia chapter of the American Guild of Organists being host and Dr. and Miss Karg-Elert the guests of honor, the dean, Miss Charlotte Klein, F. A. G. O., presiding.

Louis A. Potter, F. A. G. O., gave a recital at the National City Christian Church Jan. 20, in which he was assisted by Ruby Potter, soprano. This was the second in a series of recitals sponsored by the local chapter of the American Guild of Organists. The remaining recitals will be given on Feb. 17 by Conrad Bernier, March 16 by Adolf Torovsky, A. A. G. O., and April 20 by Mrs. Frank A. Frost.

St. Margaret's Church, Charlotte Klein, organist and director, presented the monthly musical vespers Jan. 10 with a program which included these organ solos: Christmas Oratorio Symphony, Bach; "Noel sur les Flutes," d'Aquin; "In dulci júbilo," Karg-Elert, and Concert Variations, Garth Edmundson.

Announcement has been made that Mrs. Henry Hunt McKee has been forced to give up all musical activities on account of illness. Percy T. Burgess, recently transferred to the local chapter, A. G. O., from the Pennsylvania chapter, is now organist and director of the choir at the Church of the Ascension, the position recently held by Mrs. McKee.

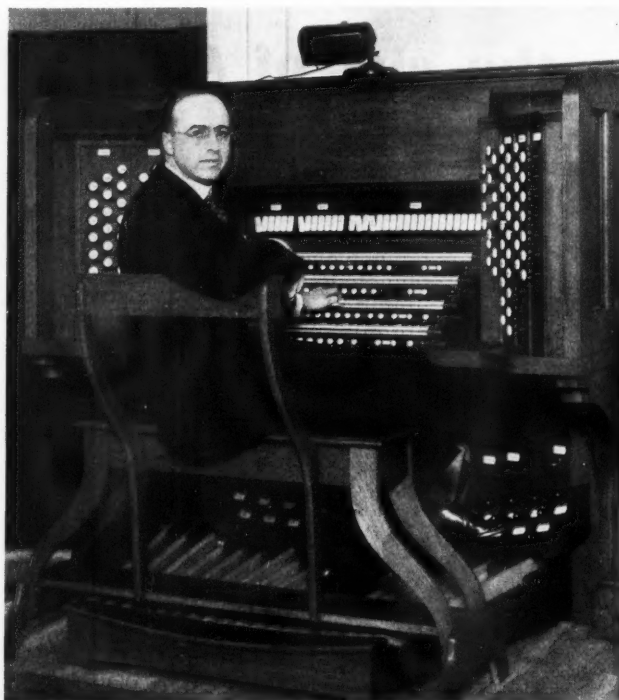
A beautiful Christmas carol service was presented by the choir of the Church of the Epiphany, Adolf Torovsky, organist and choirmaster, on Christmas Eve and was repeated Jan. 4 for the American Guild of Organists.

The music division of the Women's City Club presented Lucy MacMorland, soprano, on Jan. 3 in a program of songs written by Adolf Torovsky.

On Dec. 28 T. Guy Lucas gave a recital at St. John's Church, playing the Bach Prelude and Fugue in B minor, the Pastorale from the Christmas Oratorio, the New Year Prelude from the "Little Organ Book," two selections by Yon, Tschaikowsky's Andante Cantabile and works of Reger, Schindler and Morandi.

On Dec. 15 a recital was given on the new organ at Waugh Methodist Church by Gene Stewart, organist of the church. This was the third in a series of concerts presented monthly by Mr. Stewart. The program opened with the overture to "The Barber of Seville." This was followed by Franck's Chorale in B minor, the Lemare arrangement of "Aloha Oe," the Bach Adagio from Toccata, Adagio and

Marshall Bidwell at Cedar Rapids City Organ



MARSHALL BIDWELL, A. A. G. O., of Coe College, Cedar Rapids, Iowa, will make a short tour East in February. Feb. 11 he will play a recital at St. Thomas' Church, New York, under the auspices of the N. A. O. He will also have two appearances under the auspices of A. G. O. chapters. Feb. 8 he will play in the Larkin Administration building at Buffalo, on the large Möller organ, for the Buffalo chapter. The next day he will play a recital at St. Paul's Episcopal Church, Rochester, for the Western New York chapter.

Fugue in C, Dubois' "March of the Magi," the "Dream Pantomime" from Humperdinck's "Hänsel and Gretel," DeLamarter's "Carillon" and the Finale from "Die Meistersinger."

The Mount Vernon Chorus, R. Deane Shure, conductor, announces a series of out-of-town engagements during the bicentennial, singing Mr. Shure's cantata, "Washington."

Sunday afternoon music hours for January have been presented at All Souls' Unitarian Church by Lewis Corning Atwater, organist, as follows: Jan. 3, Modern Germans, Florence Sindell, soprano, assisting; Jan. 10, Spanish music, Ruby Potter, soprano, assisting; Jan. 17, Debussy music, Helen Howison, soprano, assisting; Jan. 24, Franck music, Flora McGill Keefer, mezzo-contralto, assisting; Jan. 31, Bach music, Charles Trowbridge Tittmann, bass, assisting.

Elsa Louise Raner, noted violinist and former pupil of Leopold Auer, will render the instrumental selections at the service in the Georgetown Presbyterian Church Sunday morning, Jan. 31, as a memorial to the Rev. Dr. Wallace Radcliffe. Her selections will be: Andante, Nardini; "Romance," Wieniawski; Adagio, Ries, and Prize Song, Wagner. At this service the choir will sing "The Lord Is My Light," by Gretchaninoff. All accompaniments will be on the organ by Mrs. Frank Akers Frost, organist and director.

Seder Plays with Bach Chorus. Edwin Stanley Seder, F. A. G. O., played the following Bach numbers at St. Paul's Lutheran Church, Melrose Park, Ill., Jan. 17 in connection with the Chicago Bach Chorus concert: Prelude in E flat, "In Thee Is Joy," and "Comest Thou Now from Heaven." He also appears as soloist in concerts by the same chorus Jan. 31 at St. James' Lutheran Church, Feb. 14 at

Other engagements are pending.

In a recital at the Westminster Presbyterian Church of Cedar Rapids Dec. 18 Mr. Bidwell played: Chorale Preludes, "In Thee Is Gladness" and "In dulci júbilo," Bach; Canon, Schumann; "Ronde Francaise," Boellmann; "Reflections" (dedicated to Mr. Bidwell), Horace Miller; "March of the Magi Kings," Dubois; "Canyon Walls," Clokey; Madrigal, Jawelak; "The Squirrel," Weaver; Londonderry Air, arranged by Coleman; Concert Variations, Edmundson.

the Windsor Park Lutheran Church and Feb. 28 at St. Martini Lutheran Church, all in Chicago. Feb. 21 he will appear as soloist in two Bach groups at Kimball Hall with the Chicago Bach Singers. On Feb. 19 he will conduct the Joliet Woman's Club chorus in its mid-winter concert. The vested choir of forty voices of First Congregational Church, Oak Park, which presented "The Messiah" recently under Mr. Seder's direction, is preparing Verdi's "Requiem" for Palm Sunday presentation.

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Philadelphia Frolic Banishes Thoughts of the Depression

By DR. JOHN M'E. WARD

Philadelphia, Pa., Jan. 22.—Have you ever tried to sit on a milk bottle placed on a polished floor and simultaneously thread a needle? Well, that was just one of the stunts developed by the three conspirators forming the entertainment committee of the American Organ Players' Club—Misses Day, Griffenberg and Stocquart. The occasion was the annual Christmas frolic given by the club to its members, the guests being the Pennsylvania chapter of the Guild. Seventy members with their "sweeties" took refuge in the parish-house of the Second Baptist Church on Dec. 29. Edward Tourison holds down the organ bench there and otherwise played "Old Nick" on this occasion. The program was opened with a "toy symphony" played by the assembly in several sharps and plenty of naturals. This orchestra played entirely from memory and with "suitable bass" attachments, also minus a conductor. The effects both old and new were thrilling. It might be in order to state the "menu" of the dinner—one pickle, one cracker and a peanut—all of which was heartily enjoyed by the crowd. On the disappearance of this repast more games were indulged in; an appropriate one was "playing church."

The seriousness of the times, political, financial and organic, was cast into oblivion (or elsewhere) for the time being—and then the dinner bell rang. The procession marched to the dining-room to the strained tones of a piano duet by Maitland and Fry, one playing the "Bridal Chorus" and a descant by Chopin known as the "Marche Funebre," the combination being sufficient to digest everything from zoop to iscream. And now for the Fantasie, 1932, in C sharp!

George Henry Day made a flying trip to the Strawbridge & Clothier store from his home in Rochester, N. Y., Dec. 2 to conduct his cantata "Great David's Greater Son."

C. Walter Wallace, musical director of the Olney Baptist Church, Philadelphia, gave a testimonial recital to Dr. Adam Geibel, the noted blind composer, Dec. 6. Dr. Geibel is famous for his hymn-tunes for Sunday-schools, Christmas cantatas, Easter and children's day services, as well as teaching pieces for piano and organ. All the music used for the testimonial was written by Dr. Geibel. Mr. Wallace, who is also blind, was a pupil of Dr. Geibel and also of Dr. David D. Wood. Mr. Wallace prepared a biographical sketch of Dr. Geibel and it was read by the pastor, Dr. William T. Elmore. This was interspersed with solos, choruses and instrumental music. Dr. Geibel improvised a theme and Mr. Wallace improvised a concerto in Mozart's style.

C. Walter Wallace with his choir at the Olney Baptist Church gave an ambitious program on the evening of Dec. 19. Both organ and an orchestra were used in the accompaniments.

The Anglican Choir gave a charming concert in the auditorium of Swarthmore College Dec. 19 under the direction of Dr. H. J. Tily, who was also organist. The memorial ode, "On Swarthmore's Green and Peaceful Hill," first sung at the dedication of the auditorium, and written by Dr. Tily, was included in the program.

Probably the most important religious item of news in Philadelphia is the proposed consolidation or merging of the parishes of Holy Trinity and St. James'. The two churches, located in close proximity, have suffered by the constant changes in the neighborhood and removals. The bishop favors the joining of St. James' with Holy Trinity, making the latter a pro-cathedral. The matter is not yet decided.

The new book of descants by Dr. Henry S. Fry was used by a number

of churches in and around Philadelphia during the Christmas season. The descants on "Adeste Fideles" and "Dix" are particularly thrilling.

The Pennsylvania Athletic Club sponsored an elaborate performance of the Bach B minor Mass on Jan. 21, sung by the Philadelphia Bach Choir of sixty under the guidance of Henry G. Thunder, with accompaniments by the Philadelphia Orchestra. The chorales were played by the famous trombone choir from Bethlehem.

Ralph Kinder is giving his thirty-third series of January recitals in Holy Trinity Church.

A group of Philadelphia organists were the guests of M. P. Möller in a bus trip to New York on Jan. 6 to hear the new organ in the Waldorf-Astoria as played by Sigfrid Karg-Elert.

Ernest White of St. James' was guest organist at St. Peter's on the new Skinner Jan. 20.

The 100th anniversary of St. David's Episcopal Church, Manayunk, was celebrated Dec. 3 with a special musical service by the choir under Herbert M. Butcher. James H. Lord of Calvary Church and George Alexander A. West of St. Luke's were guest organists.

Lawrence C. Apgar and Benjamin Grobani, cantor, gave a joint recital in Keneseth Israel Synagogue Jan. 3. Chorale No. 1, Franck; Scherzo, Gigout, and "Carillon," DeLamarier, were the organ numbers.

Alexander McCurdy was guest organist at Wanamaker's on several occasions during the Christmas season.

Programs at Agnes Scott College.

C. W. Dieckmann was at the organ for an excellent program of Christmas carols at Agnes Scott College Sunday afternoon, Dec. 6. The glee club of the college sang under the direction of Mrs. Gussie O'Neal Johnson, director. Mr. Dieckmann's organ selections included: "The Annunciation" and "The Holy Night," from "The Holy Virgin," Malling; "March of the Magi," Dubois; "Children's Christmas March," Dieckmann, and Offertory on Two Carols, Guilmant. The Agnes Scott choral society presented Handel's "Messiah" Dec. 11 at the college, with Mr. Dieckmann at the organ.

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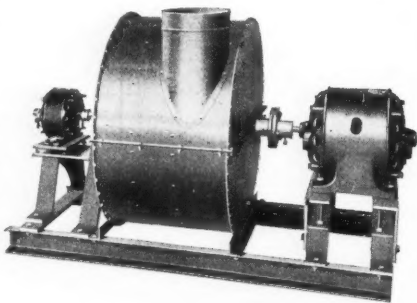


MAX MIRANDA, A. A. G. O., who has been doing outstanding work not only as an organist, but as a teacher of organ, at Beloit College, in Wisconsin, for several years, and has as his distinguished professional partner Mrs. Erma Hoag Miranda, a musician of fine reputation who directs the choral work at the college, has established this year a college orchestra. This orchestra was directed by Professor Miranda at a Christmas vesper service in Eaton Chapel Dec. 13. The orchestra played Ganne's "Extase." The college vesper and a cappella choirs were conducted by Mrs. Miranda in groups of Christmas carols, two choruses from Handel's "Messiah" and H. A. Matthews' "Sing, Christmas Bells." As organ solos Professor Miranda played: "Psallite, Altes Weihnachtslied" (from "Weihnachtsbaum"), Liszt; "Heilige Nacht," Liszt; Christmas Pastorale on "Weihnacht," F. Flaxington Harker; "The Shepherds at the Crib," Liszt; "The Christmas Pipes of County Clare," Harvey Gaul; "March of the Magi Kings," Dubois; "Adeste Fideles," Liszt.

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THE DIAPASON, Kimball Building, Chicago

F. L. Stone



AN ENTIRE PROGRAM of the compositions of F. L. Stone, organist and choir director, was presented by the choir of the Methodist Church of Winsted, Conn., at Christmas. The service list included choruses, quartets and solos.

On Jan. 1 Mr. Stone assumed the position of organist and director at St. James' Episcopal Church, Winsted, where there is a large Möller organ. Mr. Stone is a graduate of the New England Conservatory of Music and studied organ under George E. Whiting, harmony under Percy Goetschius and composition under the late George W. Chadwick. He was chapel organist at the New England Conservatory for eight years. Then he was appointed director of music at Centenary Collegiate Institute, New Jersey, holding that position three years, after which he resigned to continue his studies in composition in Berlin, Germany, under Hugo Kaun. He has written six operas, three of which have been performed, besides a piano concerto, a symphony, orchestral suites, four cantatas, vocal solos, quartets, etc. He has been conductor of several choral societies.

Mr. Stone was the musical editor of the Endeavor Hymnal, used throughout the United States and Canada.

Plays in One Church Sixty-five Years.

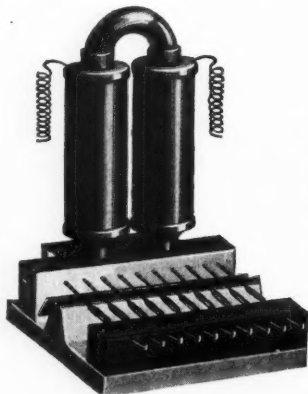
Under the touch of Mrs. Sarah Stanbro, 84 years old, the ancient organ in the Salem Federated Church, in Salem village, fifteen miles northeast of Ypsilanti, Mich., pealed forth the strains of old-time hymns Dec. 20, just as it did through the sixty-five years during which Mrs. Stanbro was the organist of the Salem Baptist Church, now a part of the federation. The centennial of the founding of the Baptist Church of Salem was observed with special

services both morning and afternoon. In 1861 Mrs. Stanbro, then Sarah Lewis, a girl of 14, became the organist of Salem Baptist Church, then located on the farm of her father, Eliphalet Lewis, a mile west of the village.

New Choir Led by Norden on Air.

A new choir—the Musical Art Choir of Philadelphia—thirty solo voices under the direction of N. Lindsay Norden, has been broadcasting unusually interesting programs of a *cappella* music from station WIP on Sunday afternoons. This choir was organized with the idea of giving music-lovers an opportunity of hearing the kind of music not heretofore regularly given over the radio. The choir is singing both sacred and secular numbers, and has presented rare programs, including several madrigals by Purcell, a number of Russian compositions by Arkhangelsky, Kastalsky, Ivanoff, etc., as well as negro spirituals, these pieces ranging from four to eight and ten parts.

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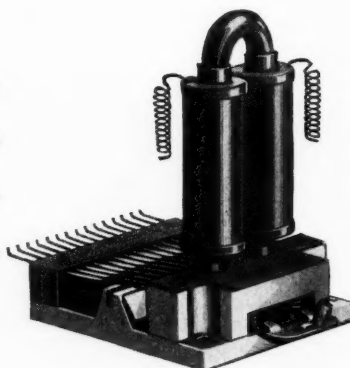


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Seven California Men's Compositions Make Fine Program

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Jan. 12.—Among the few items of interest during the last few weeks the program of California composers given by Alexander Schreiner at the University of California at Los Angeles Jan. 8 seems to hold first place. Seven composers were represented—Mr. Clokey with his "Mountain Sketches," Edwin H. Lemare, who is living in Hollywood, with his very attractive "Chant du Bonheur," Dr. Humphrey J. Stewart with "The Whirling Gnomes," Frank H. Colby with a most effective Toccata, George Lieblich with a transcription of a piano number, "The Lady of the Lake," Roland Diggle with his "Toccata Jubilant" and the recitalist by two numbers, Fugue in D major and "Hunting Horn Scherzo." All of the numbers were well worth hearing and Mr. Schreiner played them in admirable style. His own works showed him to be a composer of marked talent, the Scherzo being particularly attractive.

A program of traditional and modern Christmas music given under the direction of Alexander Stewart Dec. 15 provided an evening well spent. The organ at the Rosewood Methodist Church, where the concert was given, is small and I feel it is a mistake to play such music as Karg-Elert's "Adeste Fideles" unless the organ can do the music justice. The chorale ensemble did some nice work in carols by Gaul, Dickinson, Lemare, etc., and the Christmas Pastorale by Merkel, for violin and organ, was well worth resurrecting.

Mr. Stewart is responsible for the founding of the Oratorio Reading Club of Los Angeles. With a formidable list of honorary patrons it looks as though the club would find a place for itself in the city certainly for the singer who wishes to acquire an interest in oratorio. There is, as far as I know, no other way to acquire this knowledge here in the West, where the oratorio is as dead as mutton.

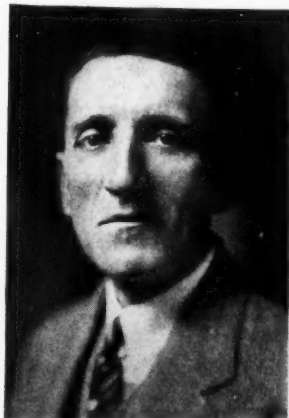
The annual banquet of the local chapter of the Guild was held on the evening of Jan. 4 at the Chapman Park Hotel. The program committee arranged a good program and it is to be regretted that so few were able to attend. It is no use disguising the fact that it is more and more difficult to find people ready to part with a dollar for everything that comes up.

At a meeting of the Organ Players' Club a few nights ago the question of organ programs came up for a lengthy discussion. We have had more than our share of visiting recitalists here this winter and the opinion of all present was that the programs were poorly chosen. In a nutshell, it would seem that the recitalists have made up their minds to ignore the Romantic school altogether. They play their Bach and his forerunners and then jump right up to the present day, usually ultra-modern stuff that even the organists themselves do not understand, let alone the audience that has been enticed in.

May we not make a plea for some Guilman, some Mendelssohn, Merkel, Saint-Saens, Smart, and some of those delightful pieces of Lemare, Hollins, Wolstenholme, Dubois, etc., that were so popular with the organ public fifteen years ago?

Why have our recital audiences, at least here in California, become smaller and smaller during the past few years? The organs of ten years ago were certainly poor compared with what we have today. The recitalists who visit us now are without doubt in the front rank. Yet the audiences don't begin to compare with those we used to have ten to fifteen years ago. Not only the general public, but the organists themselves, have lost interest, and for the life of me I can see nothing to blame for it but the sort of stuff we have to listen to. I am convinced that were Mr. Schreiner to confine his programs to the type of music I have mentioned—Bach and his contemporaries and the

Alfred G. Hubach



ALFRED G. HUBACH of Independence, Kan., was the recitalist at the University of Kansas in Lawrence Sunday, Jan. 17, and was heard by a large audience which showed marked appreciation of the performance of the following program: Prelude and Fugue in A major, Bach; "Meditation a Sainte Clotilde," James; "Chant Pastoral," Dubois; "Sea Prelude," Robin Milford; Chorale Prelude No. 1, Willan; Scherzo Symphonique, Debat-Ponsan; Spring Caprice, J. S. Matthews; "Dew Drops" ("Longwood Sketches"), Firmin Swinnen; Second Symphony (Andante and Finale), Widor.

Mr. Hubach is director of the Hubach School of Music and organist of the First Methodist Church of Independence, a town in which his influence has been potent on behalf of the best in organ music.

modern impressionistic school—his splendidly attended recitals would die a slow death. If this is so at a university, where the organist has an opportunity of educating his audiences, how much more important it is for the visiting recitalist whose audience is 80 per cent uneducated in organ music to play at least a few numbers that they can understand and enjoy!

The performance of Joseph W. Clokey's cantata "And We Beheld His Glory" at the First Congregational Church, under the direction of John Smallman, Dec. 28, was a fitting climax musically to the Christmas season. Without doubt this work by Mr. Clokey demands a number of hearings for one to be able to appreciate it at its true value. Mr. Smallman has a good choir, but such a cantata as this must "soak" into the singers before they can do it justice. Thomas Pollock did a good job with the accompaniment, but the organ part is such a very important part of the work that one felt the same sort of holding back that the chorus exhibited. Without doubt when they sing the work in the new church with the new Skinner organ we shall have a much finer performance.

Christmas Events at Greensboro, N. C.

George M. Thompson gave two highly successful Christmas programs at Greensboro, N. C. For the Euterpe Club he arranged a twilight Christmas program at the First Presbyterian Church on the afternoon of Dec. 19 in which the club chorus and soloists took part, as well as the church choirs. Mr. Thompson played Loret's Paraphrase on "Adeste Fideles," the Pastoral Symphony from Handel's "Messiah" and Dubois' "March of the Magi." Dec. 20 Mr. Thompson conducted a candle-light service of Christmas carols at the church, and it was attended by 1,800 people. The crowd arrived early and half an hour before the service began people were being turned away. While the high school brass choir played carols from the tower of the church, Mr. Thompson played an organ recital inside. Using myriads of candles for the only light, and with the church beautifully decorated with tall, stately cedars, it was possible to create a very impressive atmosphere.

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Oberlin Activities; Revive Musical Union; Work of Organists

By GEORGE O. LILLICH

Oberlin, Ohio, Jan. 20.—The Musical Union, which discontinued its work three years ago after about fifty years of accomplishment, was reorganized last fall under the direction of Olaf C. Christiansen. This organization is especially for the students, meaning that the orchestral accompaniments shall be played by the conservatory orchestra and the solos sung by the most promising singers. "The Messiah" was given in Finney Chapel Dec. 17 before an audience that filled the auditorium to capacity. The attendance and interest clearly indicated that there is a real need for this organization in the community. Bruce Davis was at the organ.

The Oberlin A Cappella Choir, which Mr. Christiansen organized two years ago, is gaining an increasingly fine reputation for its artistic singing. On Jan. 11 the choir sang at Lorain, Ohio, and Jan. 17 at the Church of the Covenant, Cleveland, at one of the vesper services. Mr. Christiansen has organized several choral groups which serve as preparatory choirs for those who aspire to membership in the A Cappella Choir. All students of the conservatory are required to enroll in these classes if not already in other ensemble groups. It is before these classes that students majoring in organ playing and church music gain their experience in the conducting course. With each year the work in this department adds new features.

Oberlin organists were especially engaged with Christmas activities. The choir of the First Church in Oberlin, under Mr. Christiansen's direction, sang at a special Christmas service. In addition to carols, it presented Willan's "The Prophecy," "Christmas Day," by Holst, and "A Joyous Christmas Song," by Gevaert. Bruce Davis played "A Great and Mighty Wonder" from the sonata "Mater Salvatoris," by Erb, and "Westminster Chimes," by Vierne. At the Euclid Avenue Christian Church, Cleveland, Laurel E. Yeamans, with the aid of a solo quartet, presented several numbers from Buck's "The Coming of the King," "Alleluia," an old Slovak carol, and an arrangement of Adam's "O, Holy Night" for tenor solo and quartet. Under the direction of Leo C. Holden, the choir of the First Baptist, Elyria, presented a Christmas carol service. Using two newly-organized junior choirs for the first time, George O. Lillich presented a short

carol service immediately preceding morning worship on the Sunday before Christmas at the Lakewood Congregational, Lakewood, Ohio. At an evening pageant the adult and junior choirs sang carols antiphonally with good effect. Mr. Lillich played a short recital preceding the pageant which included: Scherzo on "In dulci jubilo," Caudlyn; "March of the Magi," Dubois, and Chorale Prelude, "In Dir ist Freude," Bach.

Organ recitals were given on Jan. 11 in Warner Hall by Miss Dorothea Beisser and on Jan. 18 in Finney Chapel by William Schutt. Miss Beisser played Bach's Prelude and Fugue in B minor, "Naiades," by Vierne, three movements from the Guilman Sixth, "Danse Arabe," Tchaikowsky, and Fantasie in E, Wolstenholme. Mr. Schutt's recital included Sowerby's "Rejoice, Ye Pure in Heart," the Bach Prelude and Fugue in G, Pastorale (Second), Widor; two movements from "Les Heures Bourguignonnes," Jacob, and two movements from Vierne's Second Symphony.

The conservatory has signed a contract with the Lewis & Hitchcock Company of Washington, D. C., to build five additional practice organs. These instruments are to be two-manuals, with two sets of pipes. With this contract Lewis & Hitchcock will have completed eleven organs for Oberlin Conservatory.

It will be of interest to those who have studied with Arthur E. Heacox at the Oberlin Conservatory to know that his fugue classes are the fullest that they have ever been in his long teaching career here.

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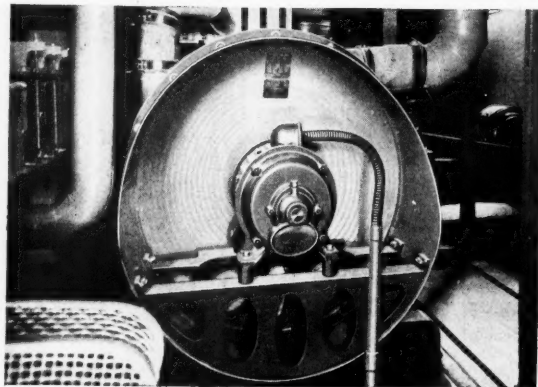
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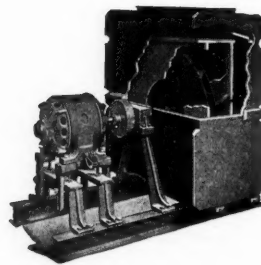
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Musical Activity in Seattle Churches Marks the Season

By JOHN McDONALD LYON

Seattle, Wash., Jan. 16.—Christmas ushered in a period of unusual activity in Seattle churches. Many notable service programs came to light. St. James' Cathedral, Dr. F. S. Palmer, organist and choirmaster, presented a program of liturgical music at masses and vespers which featured traditional Gregorian music, Yon's "Regina Pacis" Mass, and outstanding organ music. At Trinity Church J. Edmonde Butler presented his own setting for the communion service. At St. Clement's, under the direction of John McDonald Lyon, the music was Gregorian and Palestrina. Outstanding music in Protestant churches was noted at Bethany Presbyterian, James Lewis, organist and choirmaster, and Gethsemane Lutheran, John Sundsten, organist and choirmaster. "The Messiah" was presented at the First Methodist Church under the direction of Graham Morgan, with Walter G. Reynolds at the organ; at the University Temple, Harold Heeremans, organist and choirmaster; at Plymouth Congregational Church, Arville Belstad, organist and choirmaster, and at the First Presbyterian under Frederick C. Feringer. A service of Christmas carols was sung at St. Paul's Church, where Mrs. H. B. Parry, choir director, and Esther Parker, organist, are in charge of the music.

Two new organs have been dedicated in this district lately—one in the Woodland Park Methodist Church was dedicated by Mrs. Gladys Johnson on Dec. 20, and the new three-manual Möller in Salem Lutheran Church, Mount Vernon, was dedicated by Arville Belstad, organist of Plymouth Congregational Church, Dec. 10.

Lewis Owens, for several years organist of St. John's Episcopal Church, has taken over the duties of choirmaster in addition to his work at the organ.

Harold Heeremans has been appointed conductor for the Easter sunrise service to be held at Washelli. Combined choirs of north end churches will number 500 voices.

On Sunday, Jan. 10, a choir of Japanese children from the Church of Our Lady, Queen of Martyrs, sang the Gregorian Mass IX (cum jubilo) at St. James' Cathedral. The children showed thorough training and a degree of familiarity with Gregorian music that was surprising.

The monthly meeting of the Western Washington chapter, A. G. O., was held at the Shopping Tower Jan. 7 at noon. The highlight of the meeting was a discussion of problems confronting choirmasters.

John McDonald Lyon was heard in a short recital at Trinity Church Dec. 27 at a service entitled "The Church and Music." Raymond David Holmes of the *Post-Intelligencer* staff made an

address on the subject of music and its place in the church. Trinity choir, directed by J. Edmonde Butler, organist and choirmaster, was heard in choral numbers. Mr. Lyon played the following numbers: Symphonic Suite on Forty-second Psalm, Camillo Carlsen; Toccata (Symphony 5), Widor. It was the first performance in Seattle of the Carlsen Suite and, so far as is known, its first performance on the Pacific coast.

On Jan. 13, organ students at the University of Washington, pupils of Harold Heeremans, were presented in a recital at the University Temple. The program was played by Wallace Seely, Miss Elsie Peterson and Miss Mary Louise Schroeder.

Harold Heeremans has announced the next of his series of recitals at the University Temple to take place Jan. 22. The program is as follows: Fantasia and Fugue in G minor, Bach; Largo (Trio-Sonata 2), Bach; Chorale Prelude, "The Old Year Now Hath Passed Away," Bach; First Chorale in E, Franck; Prelude, Schumann; Prelude, Vierne; "Afternoon in the Forest," Heeremans; "Evening Calm," Heeremans; "Hymn to the Stars," Karg-Elert.

On Monday evening, Jan. 18, at the Swedish Tabernacle, the local chapter of the Guild will hold an informal recital on the Kimball organ. The organists will be Mrs. McGarry, of St. Joseph's Church, Miss Elsie Peterson, assistant organist of the Swedish Tabernacle, and Theodore Sanger, assistant organist of St. James' Cathedral.

NEWS-NOTES FROM BUFFALO

By HELEN G. TOWNSEND.

Buffalo, N. Y., Jan. 23.—The annual Christmas Eve broadcast by the *Buffalo Evening News* over station WBEN included the following program by the choir of the First Presbyterian Church under the direction of Clara Foss Wallace, organist and choirmaster, and dean of the Buffalo chapter of the American Guild of Organists: "Rejoice, Rejoice," Clough-Leigher; "Sweet Christmas Bells," Stainer; "Sleep, Little Dove," Old Alsatian; Cherubim Song, Bortniansky; "The Infant King," Neidlinger; "Break Forth, O Beauteous Heavenly Light," Bach; "The Three Kings," Ancient Catalonian Nativity Song; "O'er the Cradle of the King," Old Breton Melody; "The Holly and the Ivy," Old Coventry, and "The Three Ships," arranged by Gerrit Smith.

A cantata, "Behold the King," by Alfred Judson, was sung at the vesper service Sunday, Dec. 27, in the First United Presbyterian Church, under the direction of Elvira Ruppel.

The following program was given by a double quartet from the choir of St. Paul's Cathedral under the direction of DeWitt C. Garretson during the Angelus hour over station WBEN Wednesday evening, Dec. 23: "How Shall I Fitly Meet Thee," Bach; "Beside Thy Cradle," Bach; "Lo, How a

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Rose," Praetorius; "Rejoice Greatly," Handel; "Calm on the Listening Ear of Night," Parker; "But Who May Abide," Handel.

The fifth annual service of the Buffalo chapter of the American Guild of Organists was held at Grace Lutheran Church Thursday evening, Jan. 14. The Rev. Edwin Boettger, chaplain of the chapter, delivered the address, and the choir of the church sang the Festival Te Deum in E flat by Dudley Buck. Organ numbers were played by Harry W. Whitney, organist of Parkside Lutheran Church; William Benbow, F. A. G. O., of Westminster Church, and John Grant of the Church of the Ascension.

On Friday afternoon, Jan. 29, De Witt C. Garretson plays the following program at the Buffalo Seminary for the graduates' association: Toccata and Fugue in D minor, Bach; Fugue in E flat, Bach; Chorale in A minor, Franck; "Harmonies du Soir," Karg-Elert; "Courante and Siciliano," Karg-Elert; Prelude to "Lohengrin," Wagner; "Liebestod," from "Tristan," Wagner; Prize Song from "Die Meistersinger," Wagner; "Magic Fire," Wagner; Prelude, Corelli; Sarabande, Corelli; "So e'r Monique," Couperin; "Will-o-the-Wisp," Nevin.

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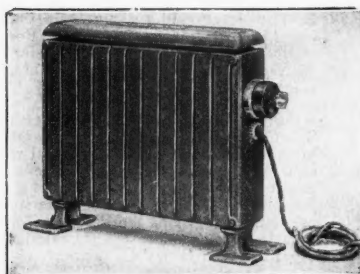
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